THE ADULT EXPLORER AT THE PIANO

Potter

by

ELLA MASON AHEARN

DOROTHY GAYNOR BLAKE

and

RAYMOND BURROWS

25¢

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THE WILLIS MUSIC COMPANY
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By

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CONTENTS

	PAGE
Harp Song	1
Beginning Reading	2
Wearing of the Green (*fragment*)	3
Dixie (*fragment*)	3
Blue Danube (*excerpt*) ... Strauss	4
Ninth Symphony (*theme*) ... Beethoven	5
New World Symphony (*theme*) ... Dvořák	5
C major Arpeggio (*first inversion*)	6
Lullaby (*theme*) ... Brahms	6
Tannhäuser (*theme*) ... Wagner	6
Son of God Goes Forth (*fragment*)	6
Coming 'round the Mountain (*fragment*)	6
C major Arpeggio (*second inversion*)	7
Bugle Call	7
Over There (*fragment*)	7
O Worship the King (*fragment*) ... Haydn	8
Aloha Oe (*fragment*)	9
O Tannenbaum (*fragment*)	8
Il Trovatore (*theme*) ... Verdi	8
Tramp, Tramp (*fragment*) ... Root	8
C major Arpeggio Piece	9
Waltz Bass (CEG)	10
GBDF Arpeggio	10
Waltz Bass (GBF)	11
Lightly Row	12
Augustine	13
Hail, Hail ... Sullivan	14
Fifth Symphony (*theme*) ... Beethoven	14
Pastoral Symphony (*theme*) ... Beethoven	15
Eighth Symphony (*theme*) ... Beethoven	15
Seventh Symphony (*theme*) ... Beethoven	15
C E G B♭ Arpeggio	16
F major Arpeggio Piece	17
Waltz Bass (*F and* C_7)	18
Rigoletto (*theme*) ... Verdi	18
German Folk-song	19
Go Tell Aunt Rhodie	20
Du Liegst Mir im Herzen	21
Swanee River ... Foster	22
German Folk-song	23
London Bridge	23
Au Claire de la Lune	24
Farewell to Winter	24

	PAGE
French Folk-Tune	25
German Folk-Tune	25
Drink to Me Only	26
Blue-Bells of Scotland	27
Surprise Symphony ... Haydn	28
Sonata in A (*theme*) ... Mozart	28
Old Song ... used by Mozart	29
Harp Song in Minor Key	30
German Lullaby	30
Russian Folk-Tune (*theme*) used by Tschaikowsky	31
Volga Boat Song	32
D F♯ A C Arpeggio	33
Clementine	34
Auld Lang Syne	34
Chord Inversions	35
Old Oaken Bucket ... Kaillmark	36
Gay Cabellero	37
Modulating Arpeggios	38
Left Hand Piece	40
Goodbye, My Lover, Goodbye	41
Dixie ... Emmett	42
Boolah! Boolah!	42
Rock-a-Bye Baby	43
Symphony in D (*theme*) ... Haydn	44
Believe Me if All Those Endearing Young Charms	45
Long, Long Ago	46
Russian Folk-Dance	46
O Bury Me Out on the Prairie	47
Couldn't Hear Nobody Pray	47
Susannah	48
Goodnight, Ladies	48
My Bonnie	49
Aloha Oe	50
Cielito Lindo	51
When Love is Kind	52
Swing Low, Sweet Chariot	52
Juanita	53
Santa Lucia	54
Fra Diavolo ... Auber	55
Dark Eyes	56
Coming 'Round the Mountain	57
O Marie	58
Home on the Range	60

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PREFACE

Music exists to serve human values, and to glorify human life.—JAMES L. MURSELL

THIS book is designed for adults. The writers have tried to meet the needs, so often expressed to them, for a book with pieces adults like to play, arranged in a style suited to the adult hand, addressed to adult intelligence, and so planned that the adult student can find in it some of the answers to his own questions.

The principles underlying the presentation, and typical examples of the material itself, have been tried out in experimental classes with employees of Gimbel Brothers' and R. H. Macy & Company's department stores in New York City, with adults of varying ages and varying academic background in Columbia University Extension Classes, with young college students in New College of Columbia University, with more mature students in Teachers College, and with many different adult students in private studios.

The first pages of this book have been made self-explanatory for the benefit of those adults who prefer to begin their piano explorations without a teacher.

Even those students who begin their piano study through self-instruction will undoubtedly desire the help of a teacher as their progress continues. For the attention of the teacher we are submitting the following aims of the present work:

1. To provide pleasure in playing the piano.
2. To provide a repertoire of useful pieces.
3. To teach expressive playing from the beginning.
4. To provide facility at the keyboard.
5. To present material in many different keys.
6. To give a background for playing by ear with correct harmonizations.
7. To encourage improvisation at the piano.
8. To teach reading through the following means:
    a. Keeping the eyes on the page.
    b. Grasping a group of notes at a time.
    c. Recognition of repetition and sequences.
    d. Reading by direction and shape.
    e. Reading harmonically.
    f. MUCH PRACTICE IN READING.

Experience has shown that the same features of simplicity and conciseness which make a book suitable for self-instruction are also desired by the teacher who wishes to provide additional material not on the printed page. The more a student is able to work out the book for himself, the freer the teacher is to supply additional musical background during the lesson. The authors believe that the student working alone or under the guidance of a teacher, will find his time well rewarded for going through the material exactly as given but the teacher who wishes to pursue further the principles involved in this book may (1) present the chord and arpeggio material by rote in a variety of major and minor keys from the beginning; (2) supply the student with a rich background of rote pieces including further examples from symphonies and opera; (3) encourage the use and further development of playing by ear and improvising; and (4) provide additional reading material in all keys.

THE AUTHORS.

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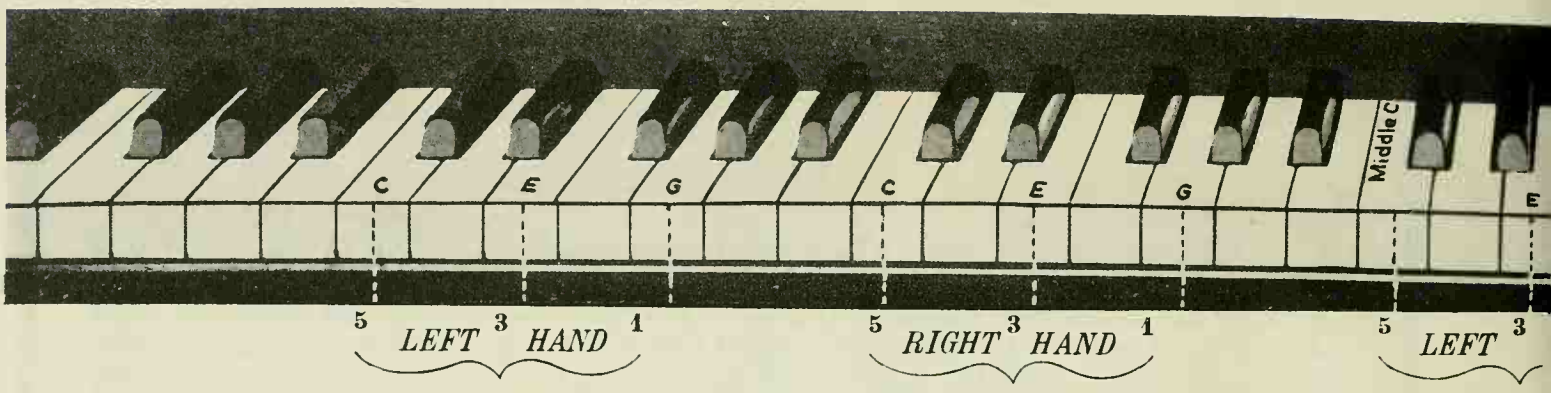
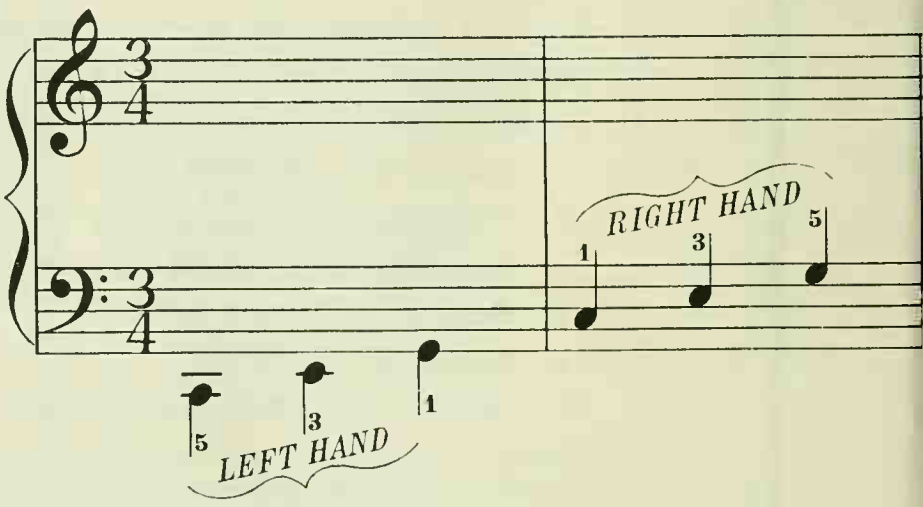


1. Find middle C near the center of the piano.
2. Notice the position of middle C in relation to the group of TWO black keys.
   (a) Find other C's by locating the groups of two black keys.
   (b) Observe that all C's are eight keys (*an OCTAVE*) apart.
3. Place the little finger (*5th finger*) of your LEFT hand on the C, TWO octaves below (to the left of) middle C.
4. Play C E G (every other white key) with the 5th finger on C, the 3rd finger on E, and the 1st finger (*thumb*) on G.
5. Place the 1st finger of the RIGHT hand on the next C, ONE octave higher (to the right) and play C E G.

What you have just played looks

HARP



Good music reading involves the ability to keep the eyes on the page, while feeling for the keys. After playing the HARP SONG several times, try to keep the eyes exclusively on the music. See if you can make a mental connection between the way each note LOOKS on the staff, and the way it FEELS and SOUNDS on the piano. It is helpful to say the letter-names (CEG, CEG, CEG, C) as you play.

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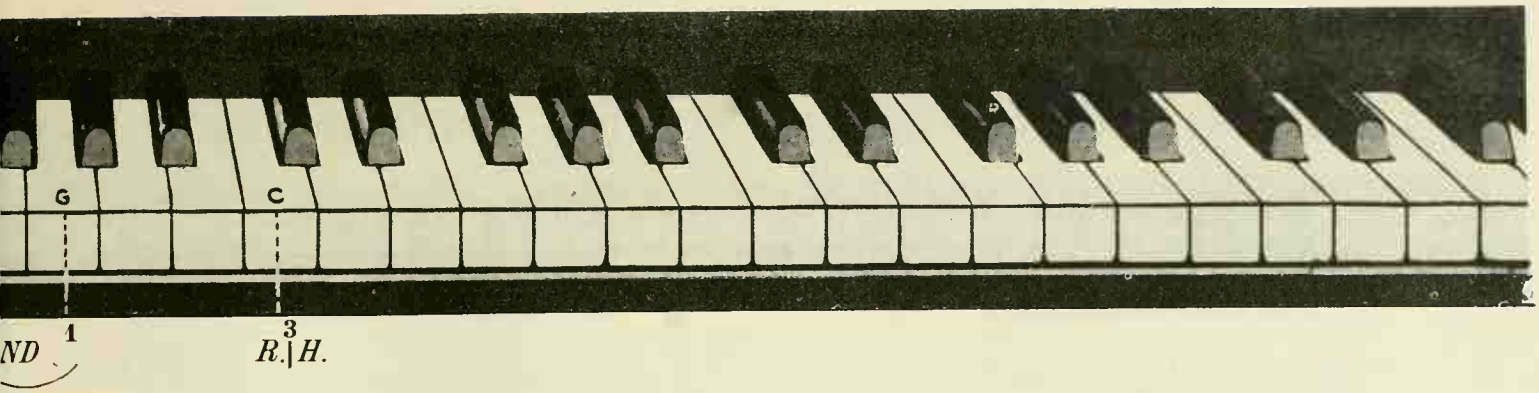
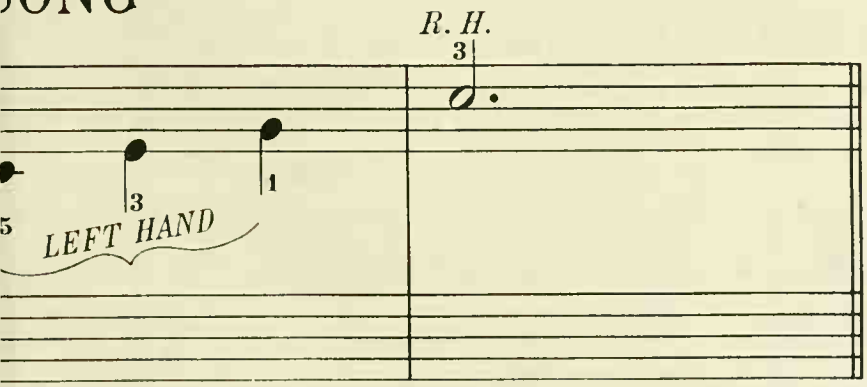


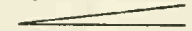
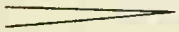
6. Now. with the 5th finger of the LEFT hand on middle C, play C E G.
7. With the 3rd finger of the RIGHT hand play C, one octave above middle C.
8. Play steps 4 to 7 in waltz time: C E G C E G C E G C — —
   Count 1 2 3 1 2 3 1 2 3 1 2 3

ke this in musical notation

SONG

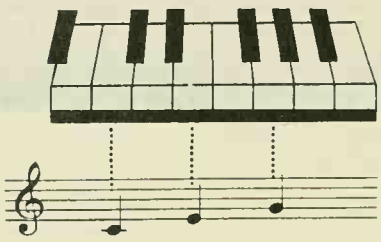


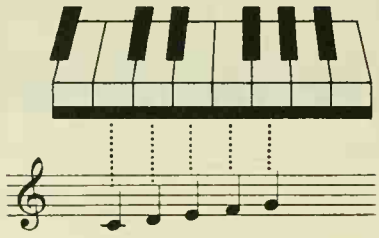
You have doubtless succeeded in playing the correct keys, but making MUSIC is still more enjoyable. As an artist employs color, so a pianist employs intensity of sound. You can easily use at least four varieties of expression and they will add greatly to the effectiveness of your playing.

1. Play the HARP SONG with an even, loud tone. This would be marked on your music ***f*** (*forte*) for loud or ***ff*** (*fortissimo*) for very loud.
2. Now play it softly—marked ***p*** (*piano*) or very softly ***pp*** (*pianissimo*).
3. Start the HARP SONG as softly as possible and make each succeeding tone a little louder, until the last note is fortissimo. This crescendo is marked cresc. or 
4. Start fortissimo and decrease until the last note is pianissimo. This diminuendo is marked dimin. or 

Various combinations of these four ways of playing will serve to make all your pieces more interesting.

MUSIC may progress UP and DOWN– either in SKIPS as in the HARP SONG or STRAIGHT ALONG in a line

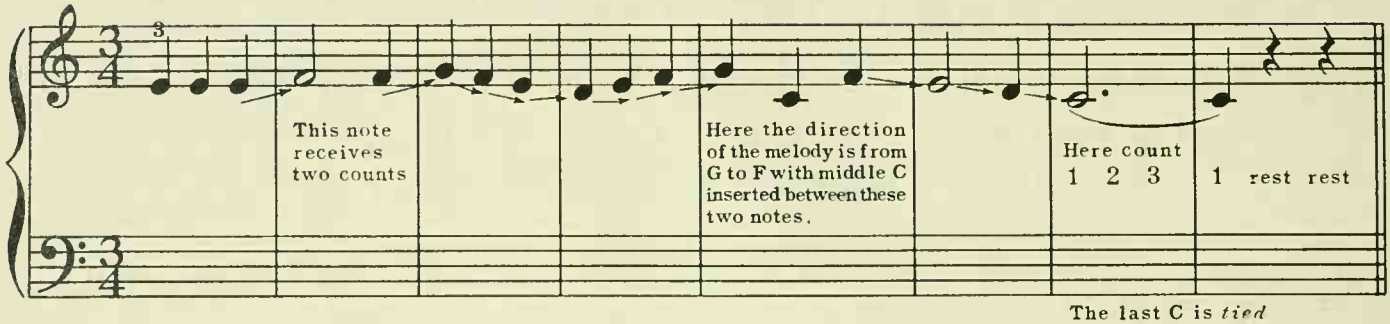




Try this familiar tune

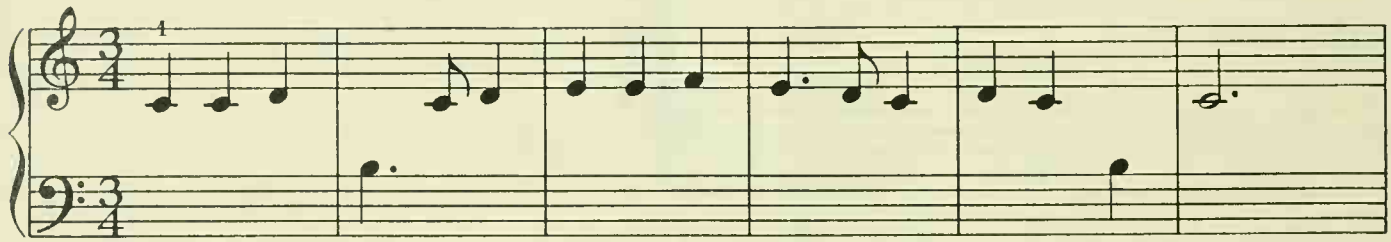
observing repeated notes and up and down progressions

Begin with right hand third finger on the E above middle C

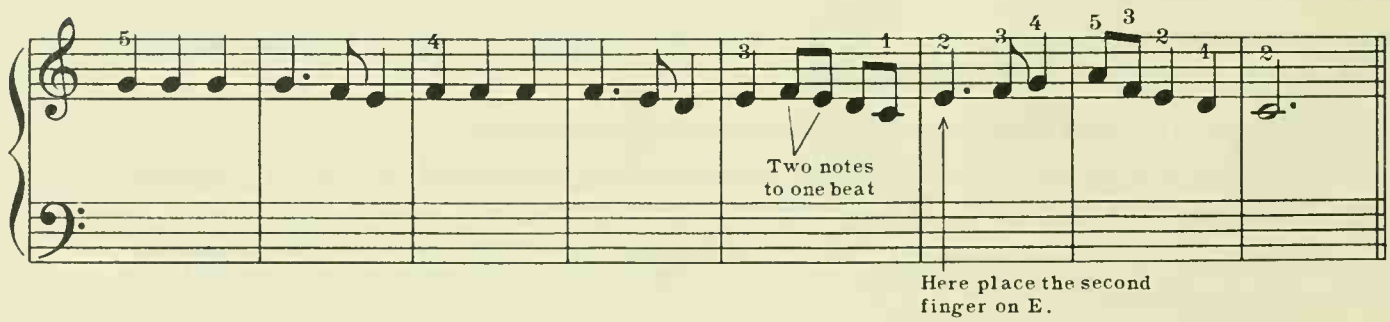


Here is another very familiar tune which can be played on these five keys,

except that an additional white key (B) below middle C is played with the left hand, and that one higher than G (A) is used in the next to the last measure. You will notice that there are more repeated notes and step-wise progressions than skips.



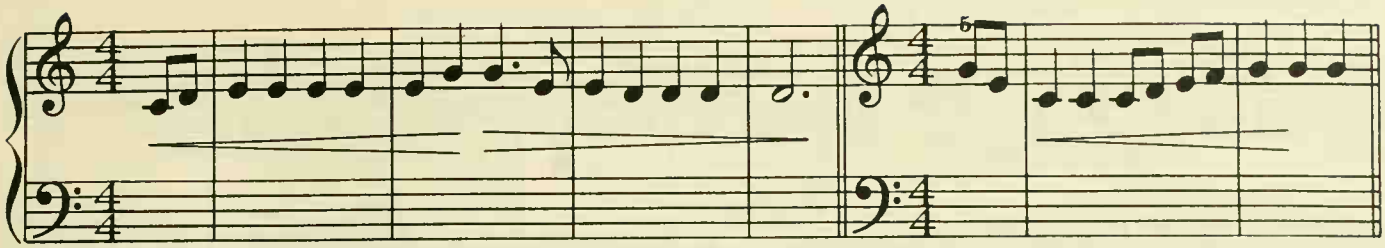
The rhythm here is, of course, played as it is sung.
The dot after the note increases its value 50%;
the next note (♪) receives only a half beat.

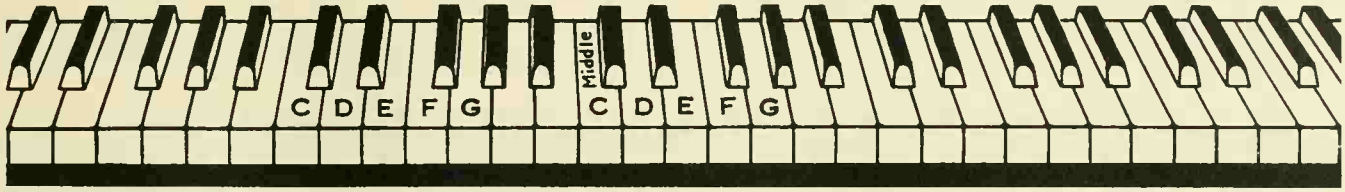


After this piece has been learned, try it with block expression (alternate loud and soft passages) and with shading (crescendo and diminuendo).

Wearing of the Green

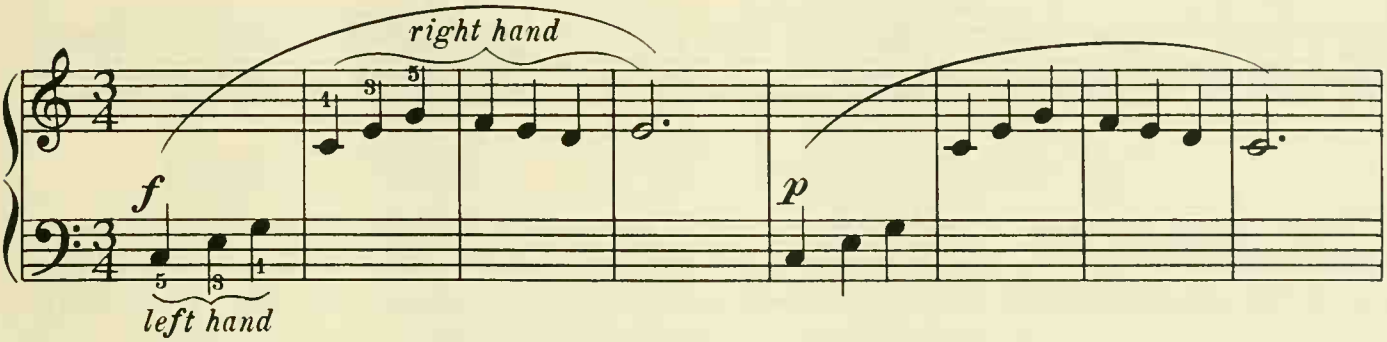
Dixie



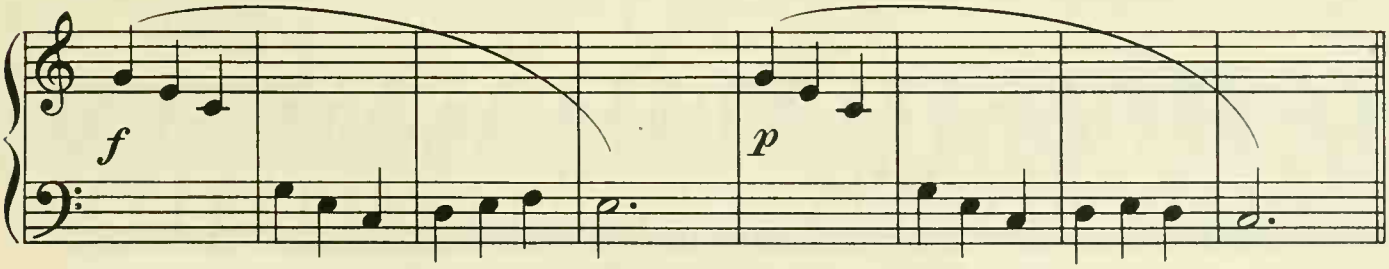


LEFT HAND *RIGHT HAND*

With the hands in the above position, play the following piece which begins with skips as in the HARP SONG and continues with stepwise progressions.



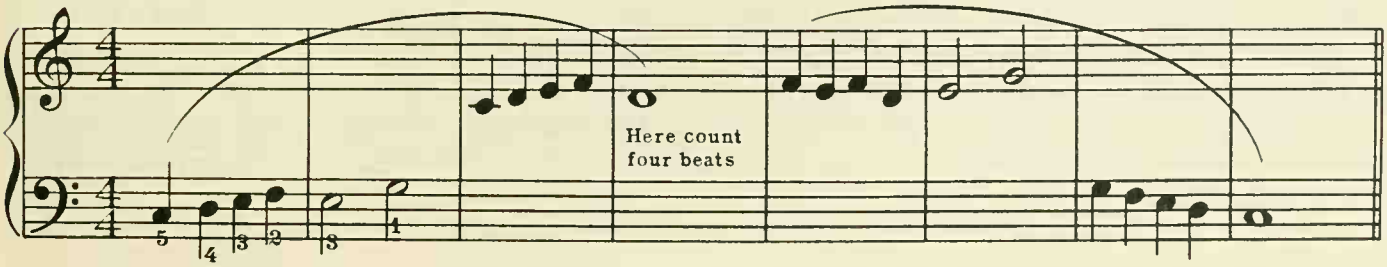
Notice that space to space, like line to line in the second measure, means skipping one white key.



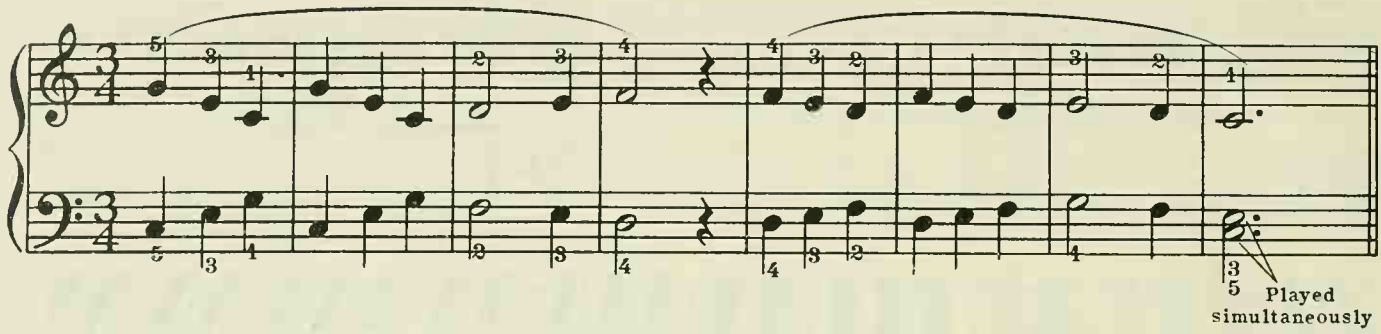
The slur ⌒ indicates a phrase. It corresponds to the duration of a breath in speaking or singing.

Here is another piece, using the same keys

Count four

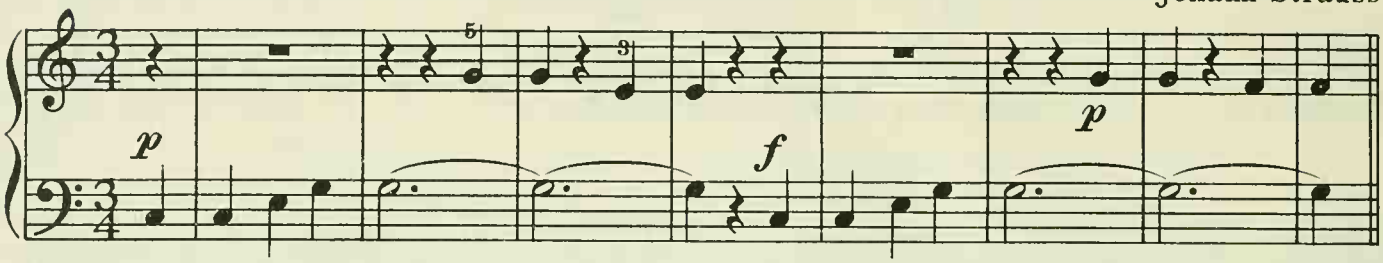


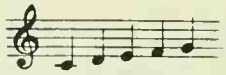
Now play these pieces which use BOTH HANDS together



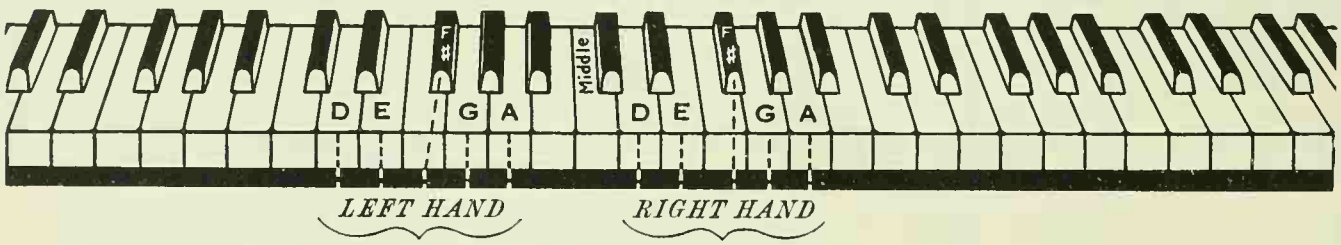
Excerpt from the "Beautiful Blue Danube"

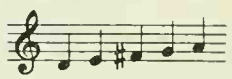
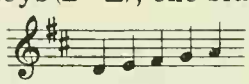
Johann Strauss



The foregoing pieces are written in the key of C (which uses neither sharps nor flats and seems finished when ending on C.) Let us now proceed to other tonalities which use both black and white keys in various combinations. The ear is the best approach to these different tonalities. If we learn the sound of the first five tones beginning on middle C  we can reproduce the same relative pitches starting on any black or white key. For example: play C D E F G and sing or hum this sequence. (You may know it as do-re-mi-fa-sol.)

Now start on D, sing do-re-mi-fa-sol and find it on the piano.



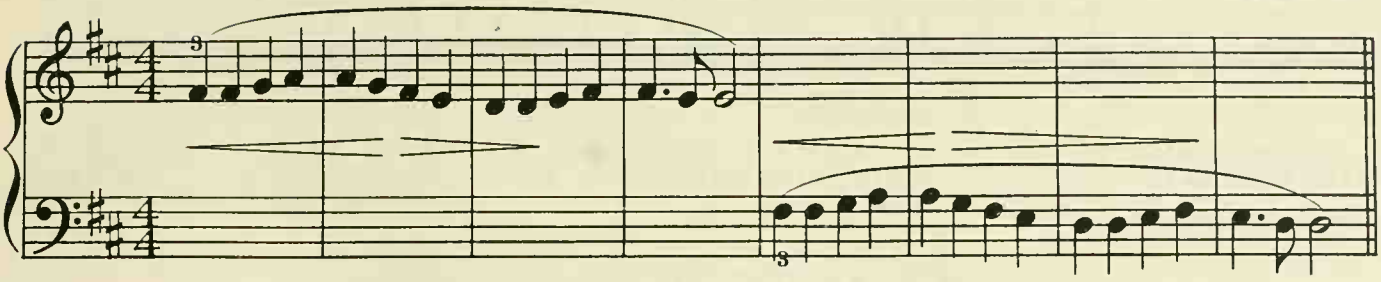
Notice that the progression uses two white keys (D-E), one black key (F♯), and two white keys (G-A) this can be written  or 

Usually sharps are indicated at the beginning of a piece. This is called *signature*. The F♯ on the top line means that every F in the piece is F♯. (The other sharp has a similar effect on every C, but the range we have chosen does not include C♯.)

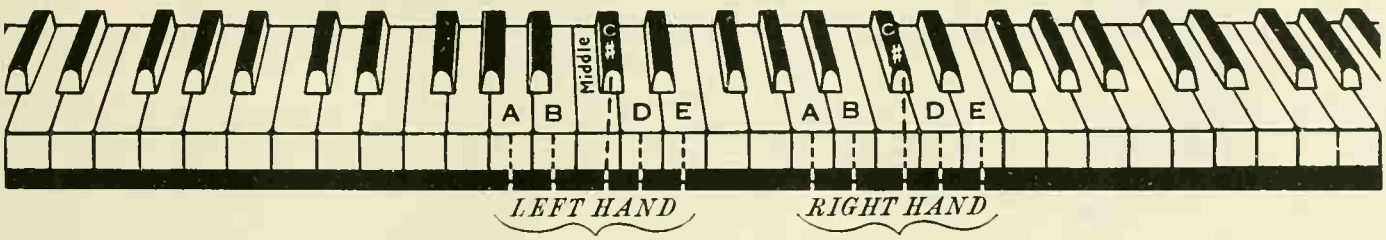
Try these five notes with the right hand, and play the left hand an octave lower (see keyboard above.) With the hands in this position, you can easily read the following theme from Beethoven's NINTH SYMPHONY.

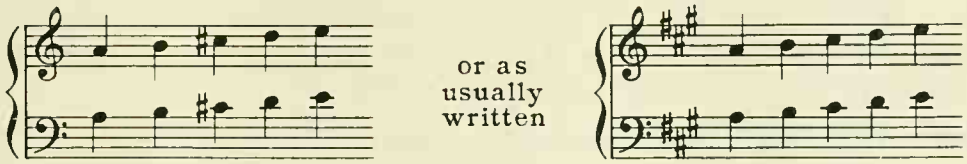
Theme from The Ninth Symphony

Beethoven



When you play the do-re-mi-fa-sol sequence starting on A, you also use two white keys (A-B) one black (C♯) and two white keys (D-E)

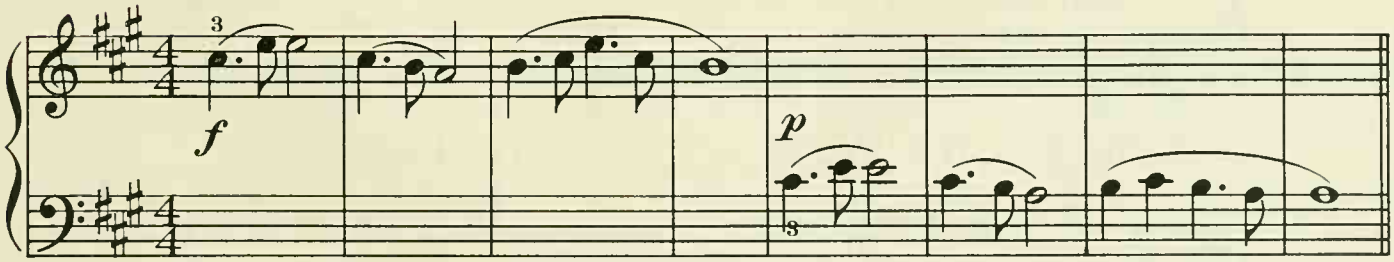




The signature for this key is F♯ C♯ G♯, but only C♯ occurs in the following pieces.

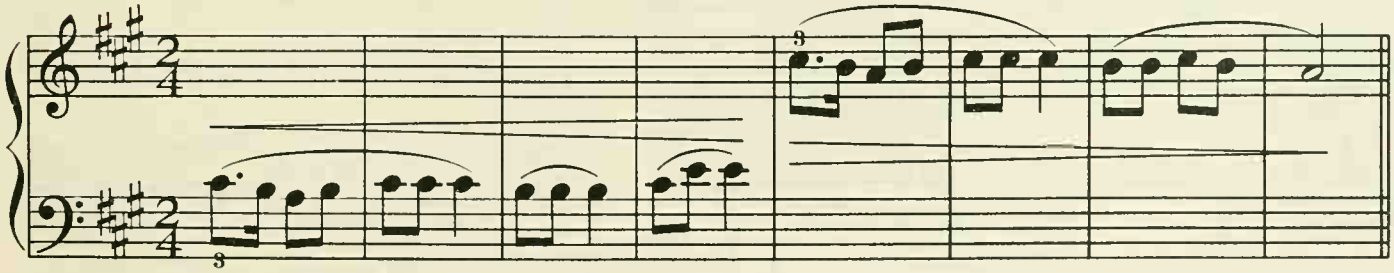
Theme from "New World" Symphony

Dvořák

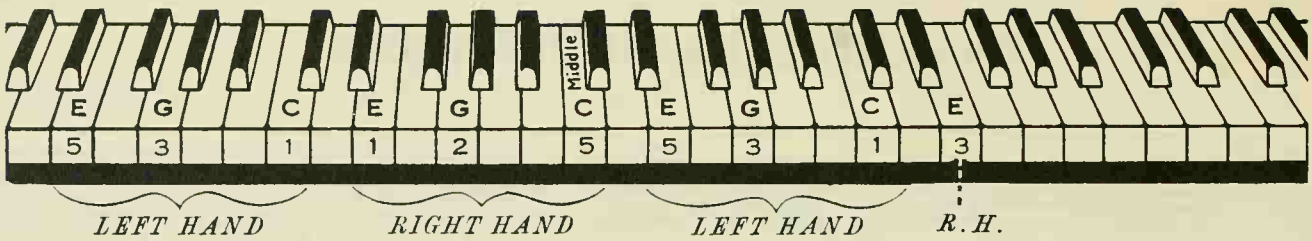


Merrily We Roll Along

Old College Song

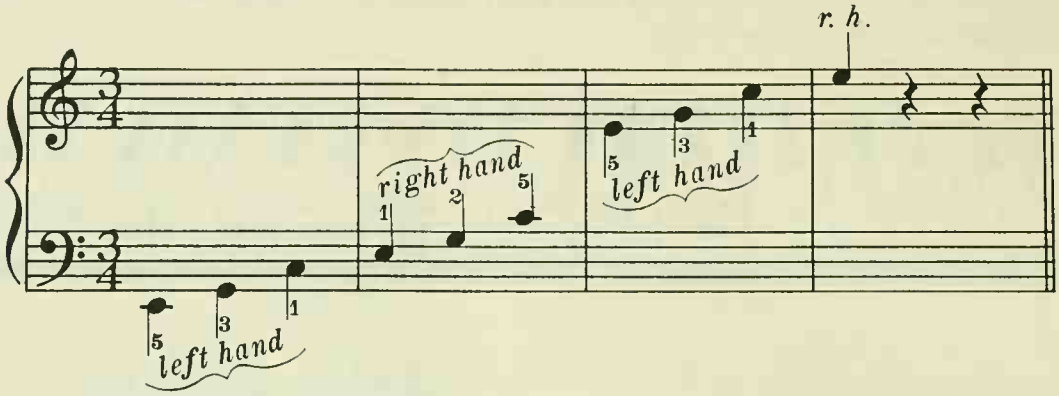


Review the HARP SONG (page 1). Make up new harp songs in the key of D, (using D F♯ A) and in the key of A (A C♯ E).



Play an arpeggio *(broken chord)* on the keys indicated in this picture. Notice that this is the HARP SONG on the first page played in a different position. You use the same letters but begin and end on E. (The word "arpeggio" comes from "harp") Here it is in musical notation.

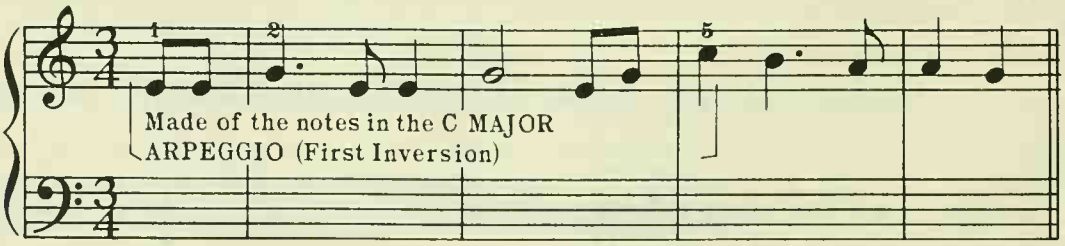
C MAJOR ARPEGGIO (First Inversion)



As you play this arpeggio: (a) Look at the KEYBOARD and say E-G-C, E-G-C, E-G-C, E. (b) Look at the NOTES, feel for the keys, and say the letters.

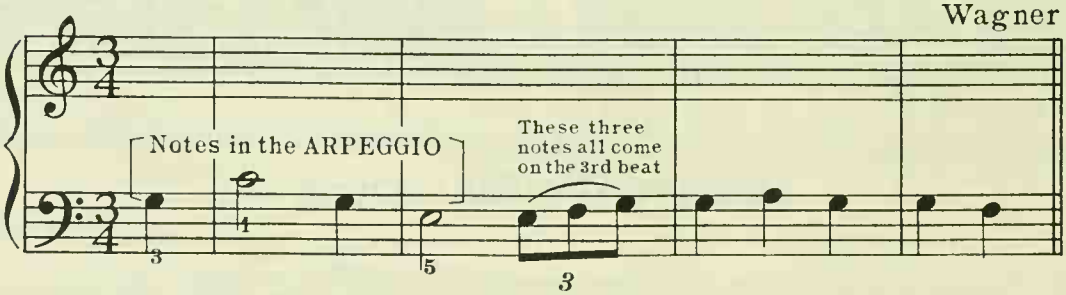
Familiar melodies beginning on this position

Theme from "Lullaby" by Brahms

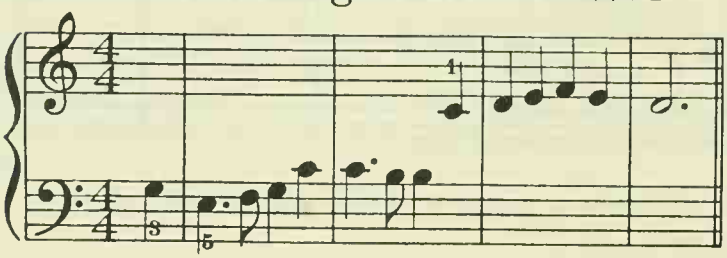


Theme from the "Pilgrims' Chorus" from Tannhäuser

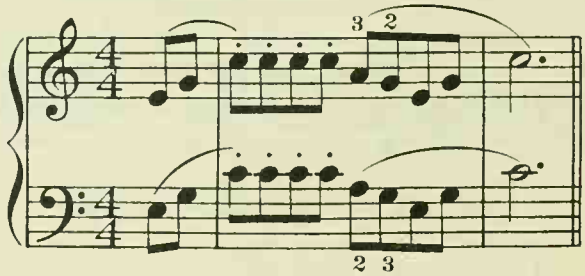
Wagner

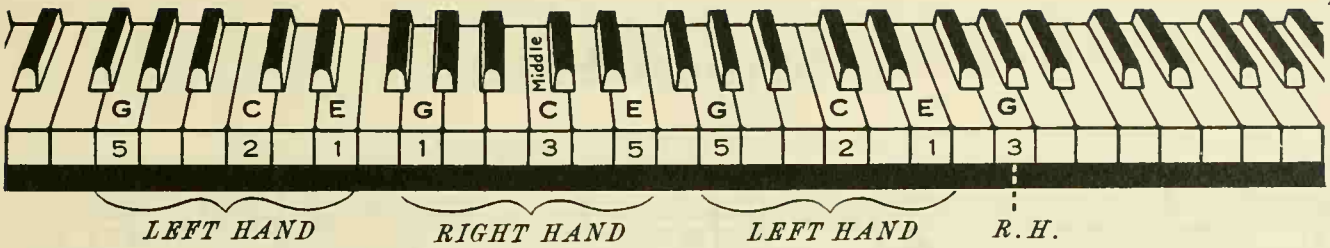


The Son of God goes forth to War



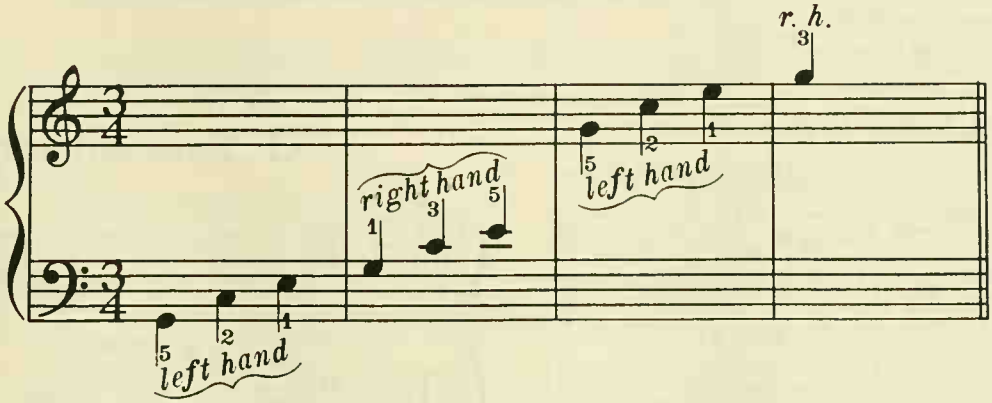
Coming 'Round the Mountain





Play this arpeggio on the keys above, beginning and ending on G. Here is the musical picture of of the keys you have played.

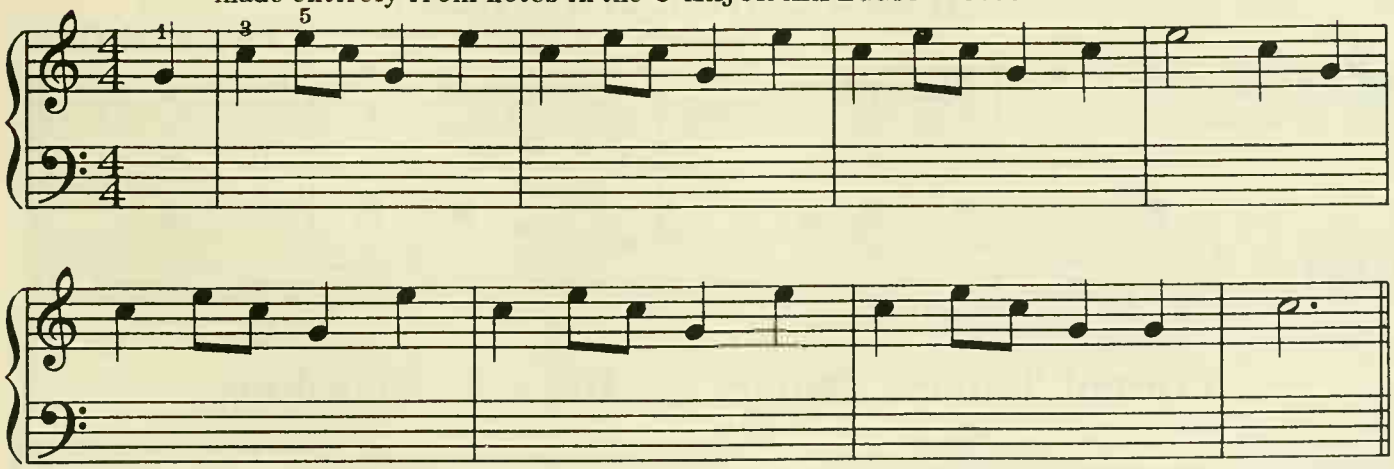
C MAJOR ARPEGGIO (Second Inversion)



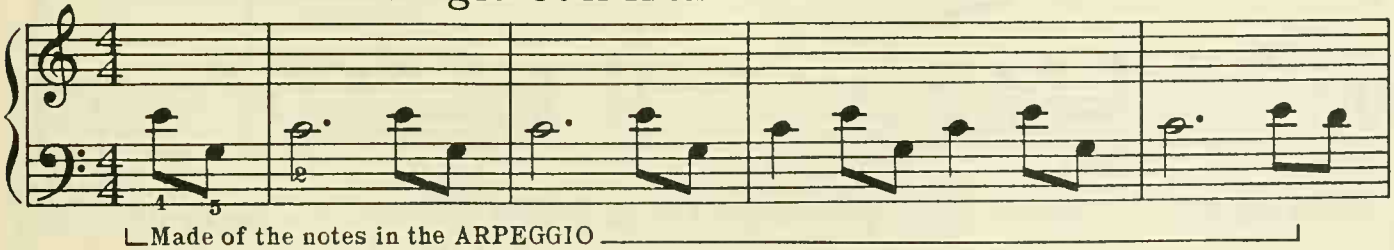
(a) Look at the KEYBOARD, and say G C E, G C E, G C E, G.
(b) Look at the NOTES, feel for the keys, and say the letters.

Bugle Call

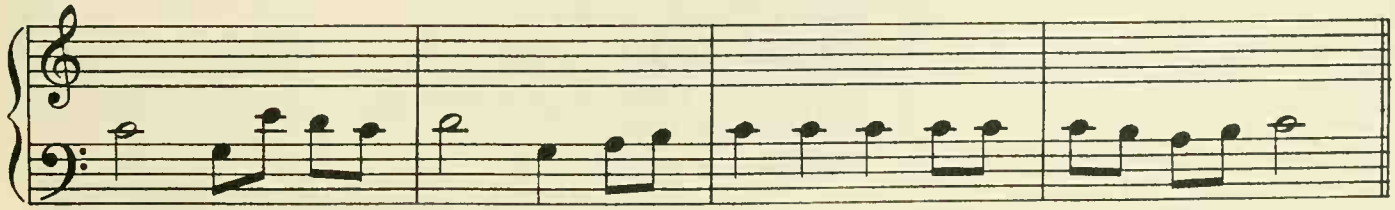
made entirely from notes in the C MAJOR ARPEGGIO— Second inversion



Bugle Call from "Over There"*



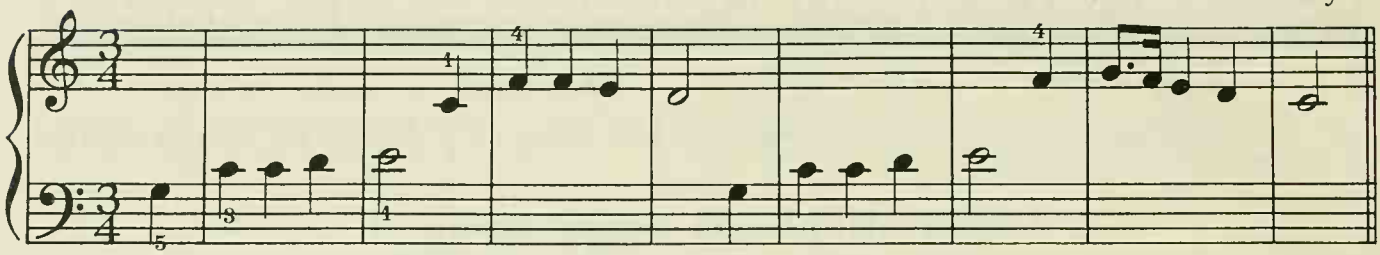
└Made of the notes in the ARPEGGIO ┘



* Courtesy Leo Feist, Inc. publisher

O Worship the King

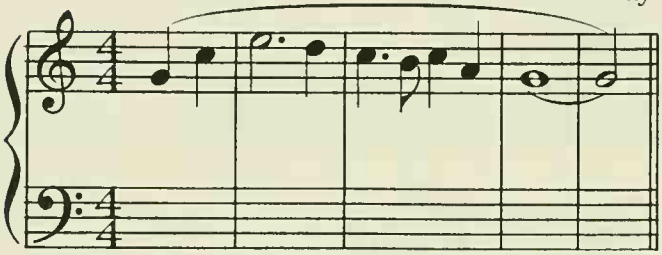
Haydn



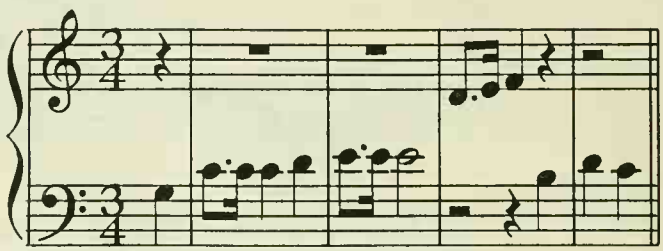
Hand position for
C major– 2nd inversion

Aloha Oe

Hawaiian Melody

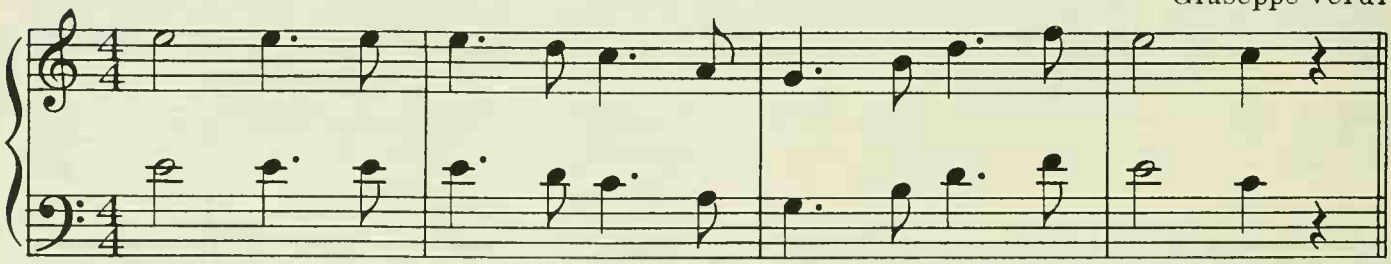


O Tannenbaum



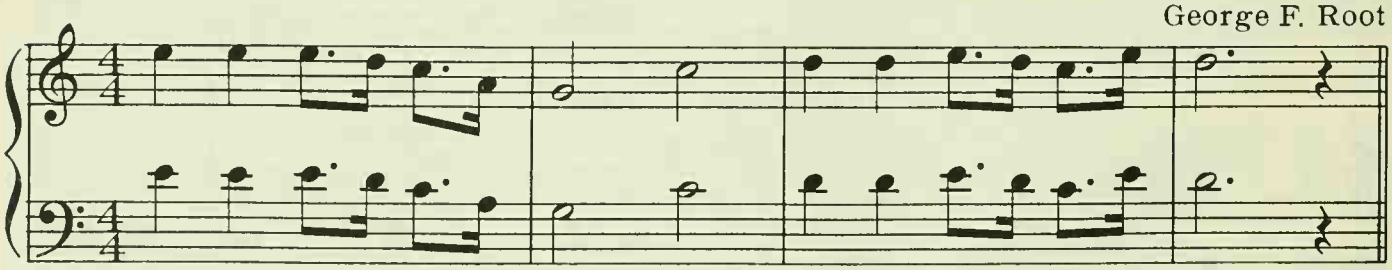
Anvil Chorus from Il Trovatore

Giuseppe Verdi



Tramp! Tramp! Tramp! the Boys are Marching

George F. Root

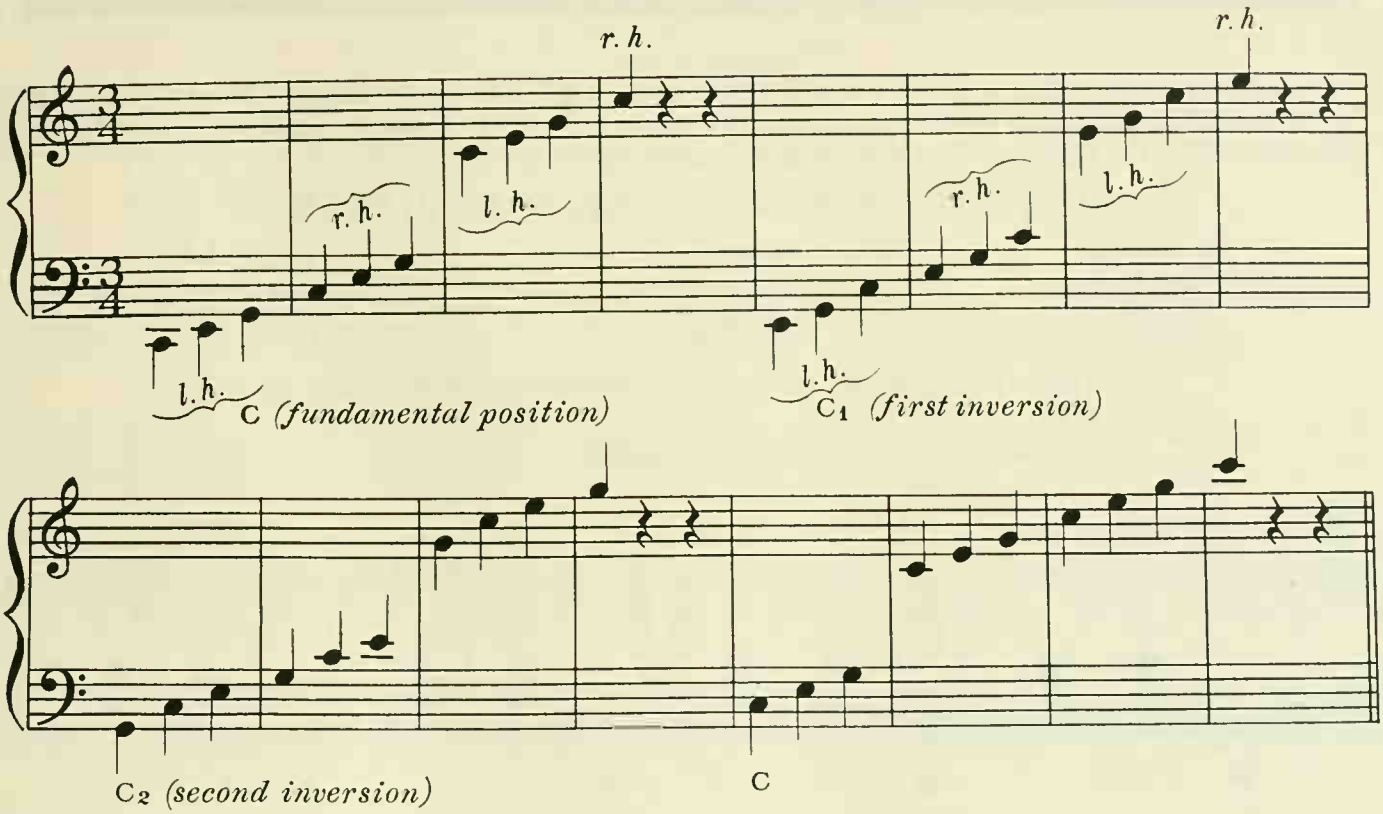


Starting with the hands in the position of the 2nd inversion, try playing by ear:

1. Yankee Doodle (verse)
2. Old Oaken Bucket
3. Long, Long Trail
4. Lead, Kindly Light
5. Jingle Bells (verse)

Now combine the first three arpeggios. Start with the HARP SONG (C major arpeggio in fundamental position) follow with the first and second inversions, and end with the fundamental position an octave higher.

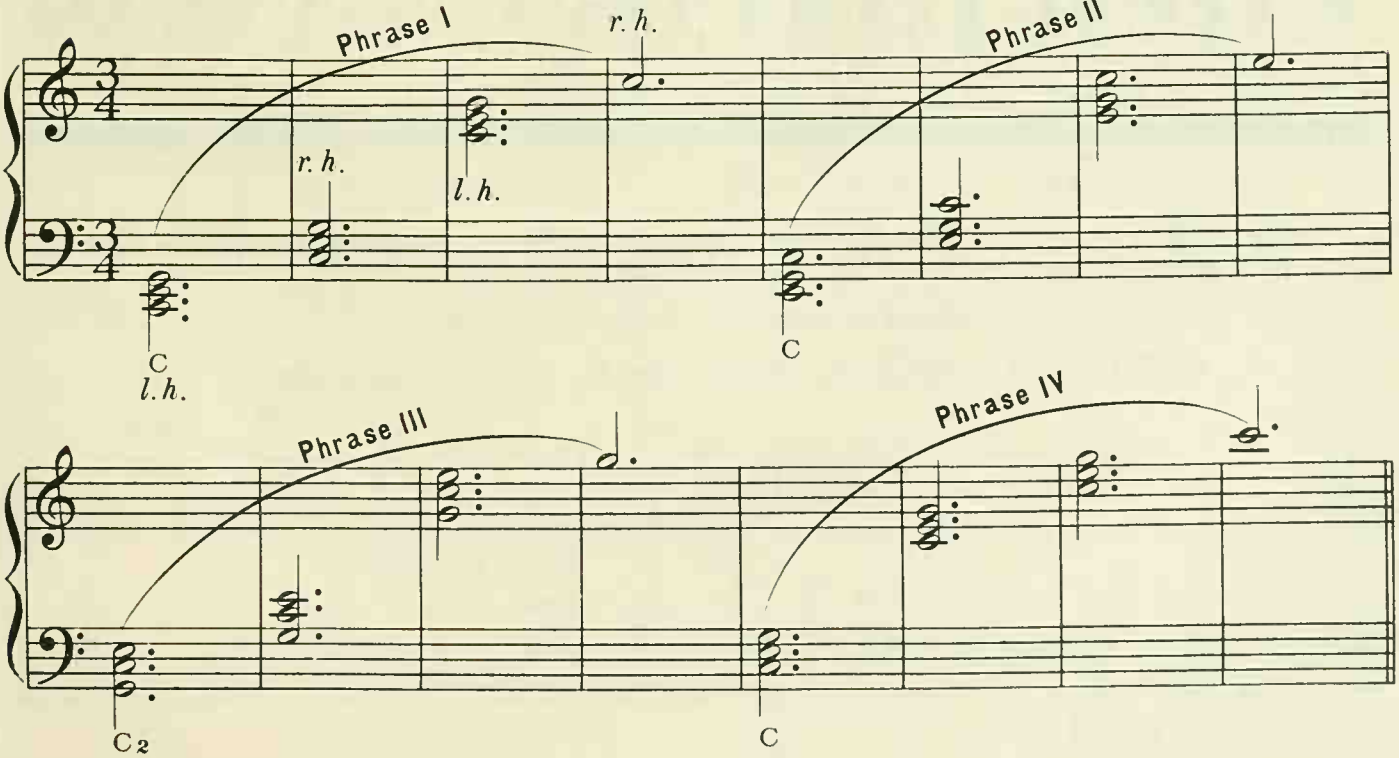
C MAJOR ARPEGGIO PIECE



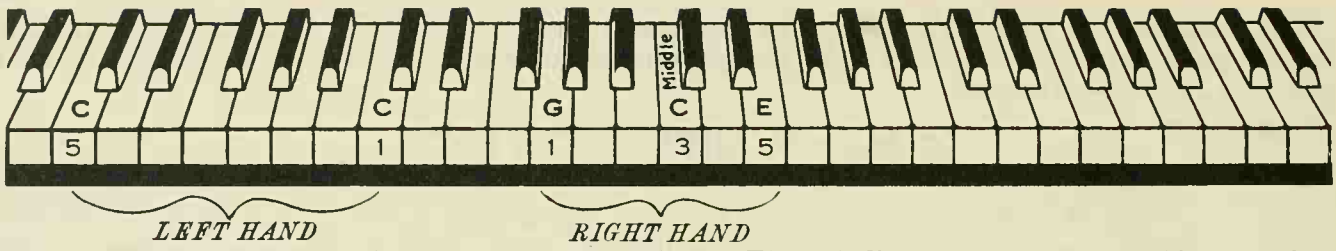
Now play the C MAJOR ARPEGGIO PIECE in solid chords.

(Press down C E G all at one time instead of using the harp effect.)

CHORD PIECE



Many teachers will wish to present the C minor chord at this point.



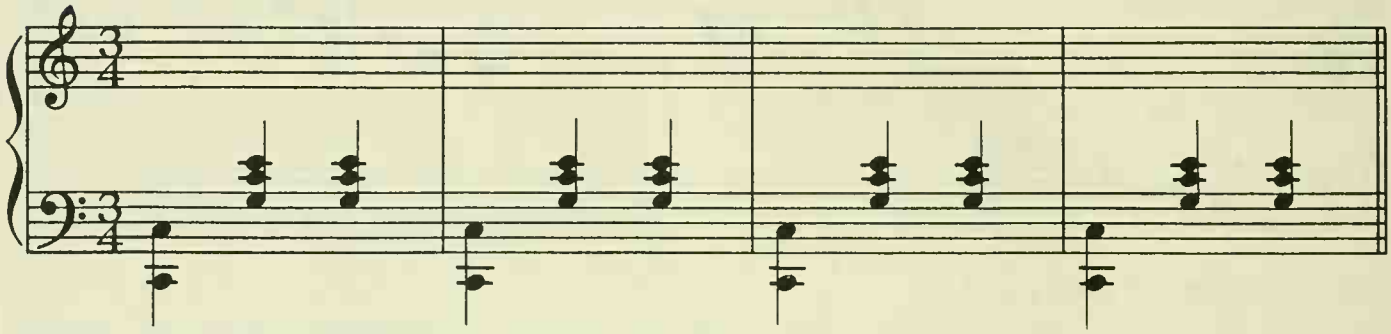
Place your hands according to the picture above. The 5th finger of the left hand is on the first key of the HARP SONG and the thumb on the next higher C. (This span of eight keys is called an OCTAVE.) With the right hand play G C E (C_2) as a solid chord.

Now play this in Waltz Time, counting 1-2-3, like this:

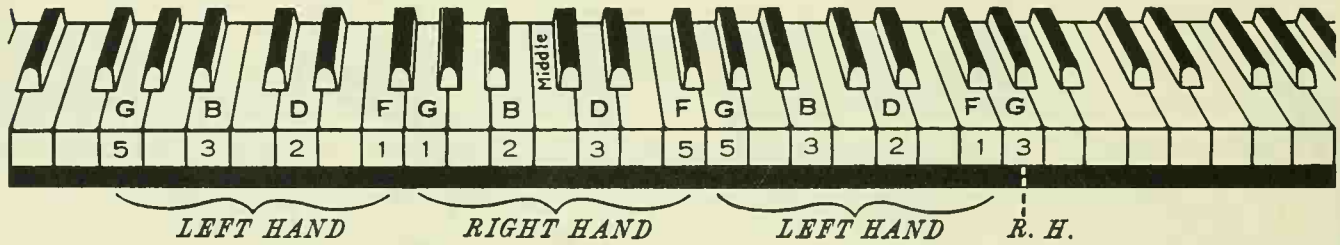
on count 1	on count 2	on count 3
Play the octave	Play the chord	Play the chord again
C-C	G-C-E	G-C-E

Play this four times. In musical notation it looks like this:

WALTZ BASS



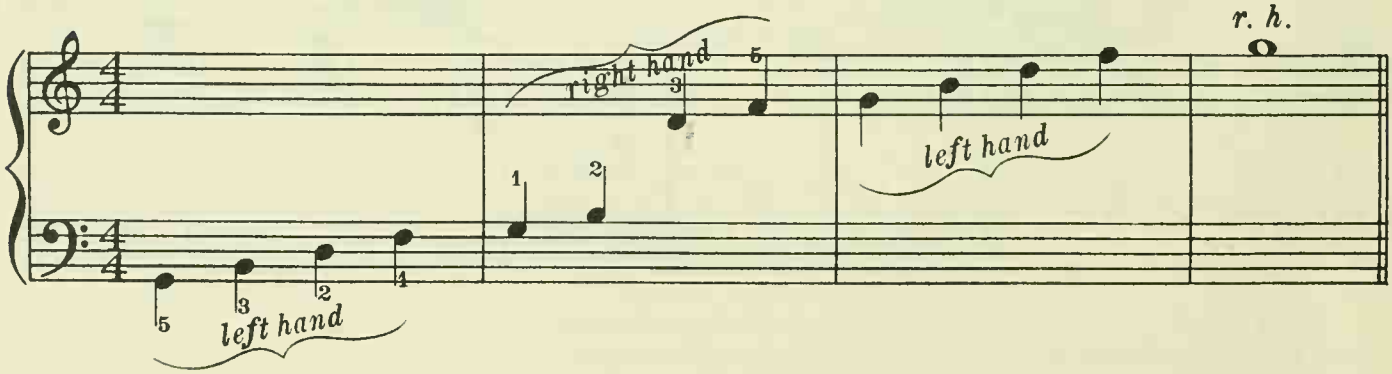
Now let us learn a new chord so that we can vary this waltz bass enough to make it useful in accompanying familiar tunes.



To play this new arpeggio, find G B D F with the left hand (see picture above) then with the right hand an octave higher, left hand again and end on a single G with the right hand. Count 1-2-3-4.

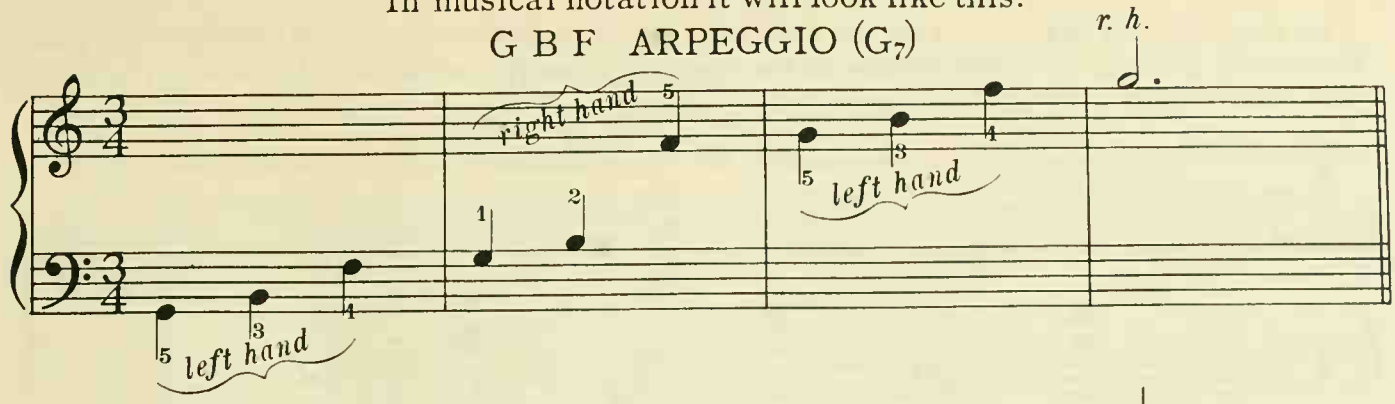
In musical notation it looks like this:

G B D F ARPEGGIO (called the G_7 chord– see page 16)

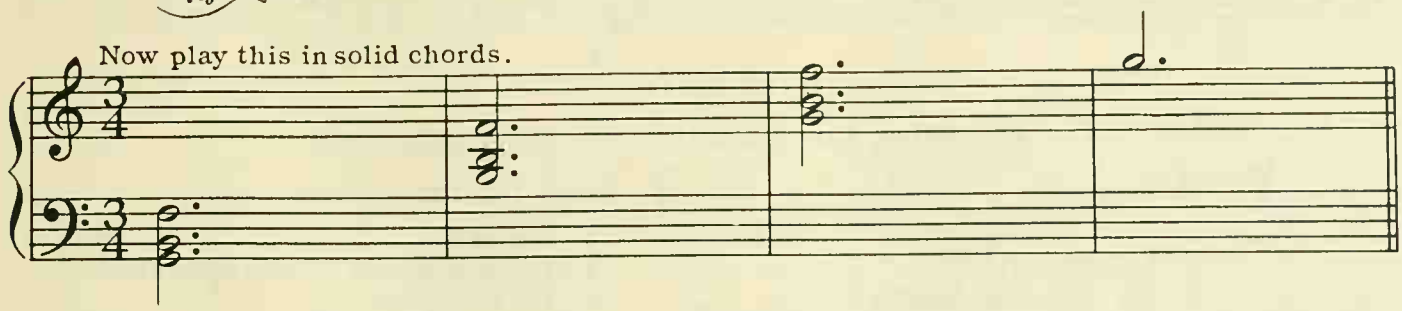


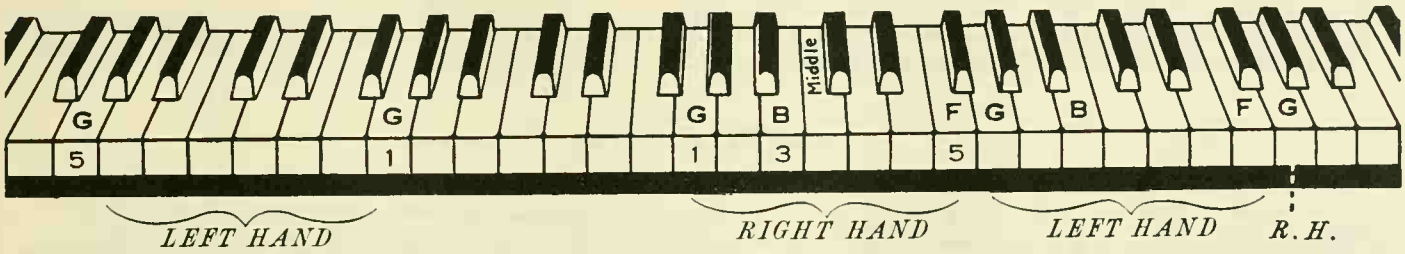
In musical notation it will look like this:

G B F ARPEGGIO (G_7)



Now play this in solid chords.





To play a G B F WALTZ BASS, place the hands according to the picture above. Use the octave G in the left hand and the chord G B F in the right hand. Count 1-2-3, like this:

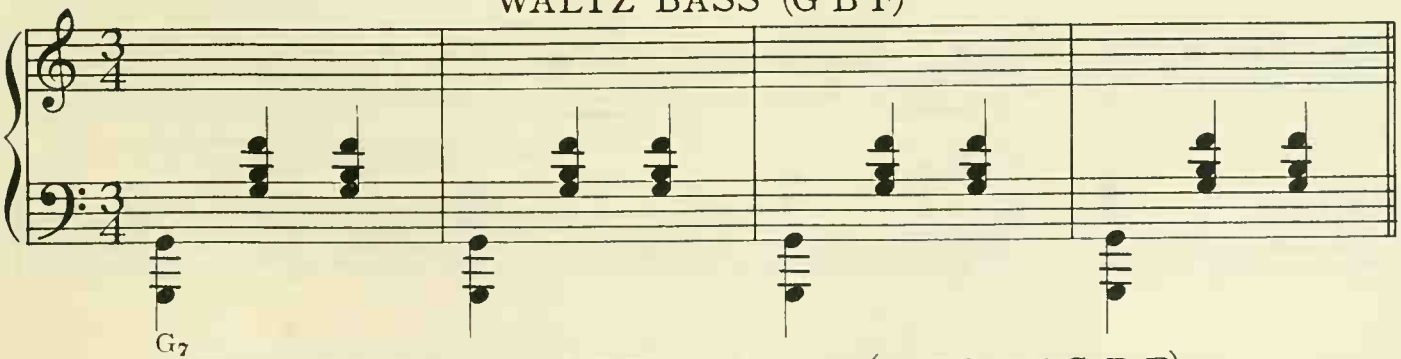
on count 1
Play the octave
G-G

on count 2
Play the chord
G-B-F

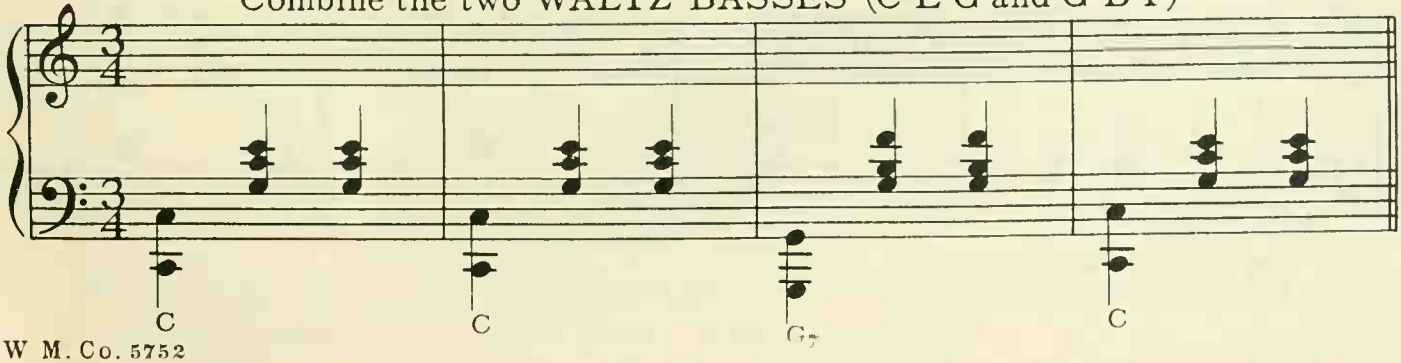
on count 3
Play the chord again
G-B-F

Play this four times. In musical notation it looks like this:

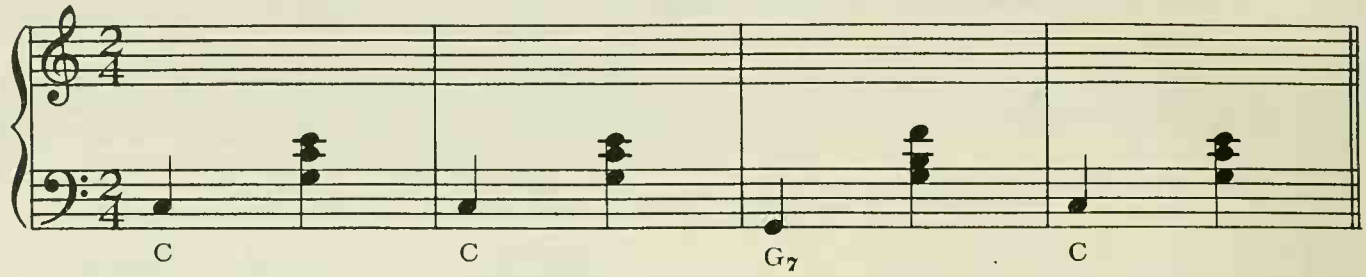
WALTZ BASS (G B F)



Combine the two WALTZ BASSES (C E G and G B F)



It is now an easy matter to play the bass with the left hand and thus leave free the right hand for melody playing. Try this version of the bass, by using the left hand only. Notice that there are two counts to a measure.



The following tunes use only these two chords.

2/4 BASS

1. Lightly Row
2. London Bridge
3. Go Tell Aunt Rhodie

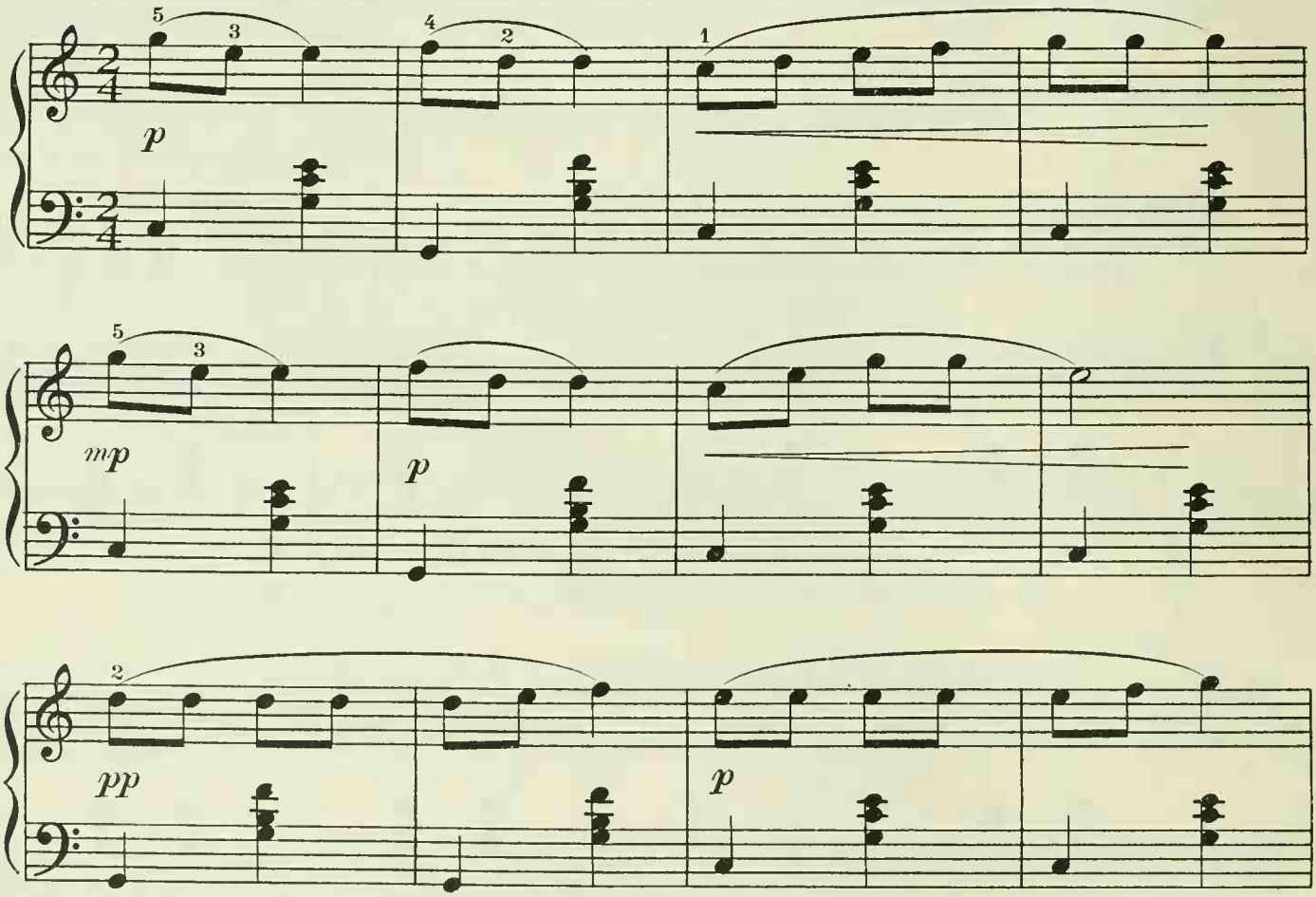
3/4 BASS (WALTZ BASS)

1. Augustine
2. Donne e Mobile (first 8 measures)
3. Du Liegst Mir

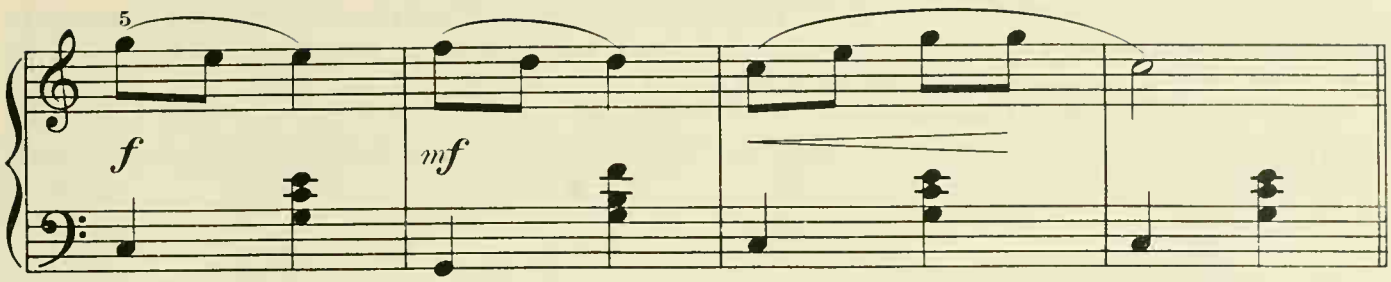
The left hand can play the chord while you either sing the melody or play it by ear with the right. Here are the first two pieces in the above lists.

Lightly Row

German Folk-song

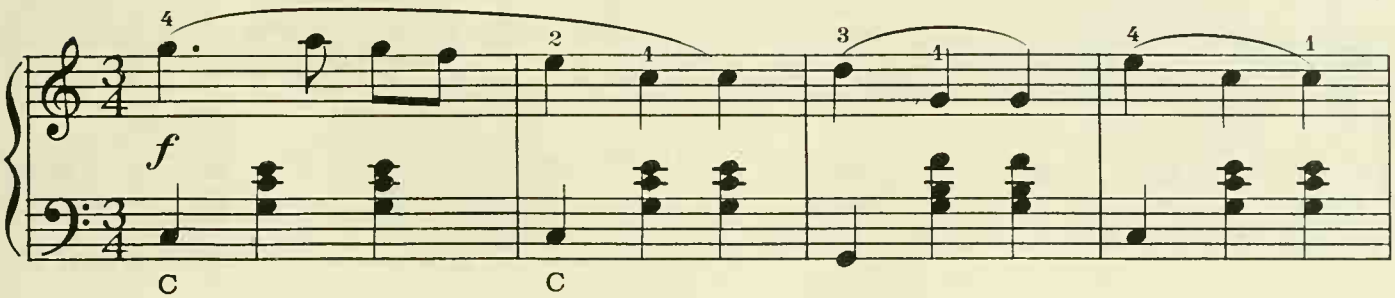


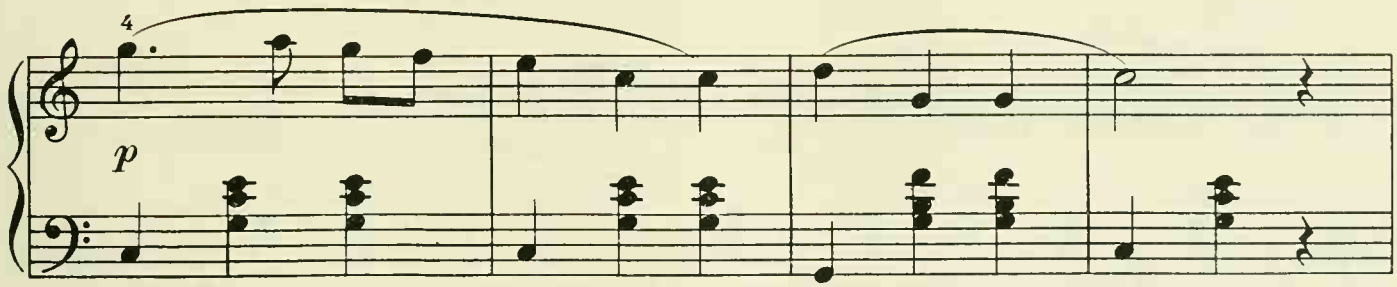
mf *(mezzo forte)* means medium loud.
mp *(mezzo piano)* means medium soft.

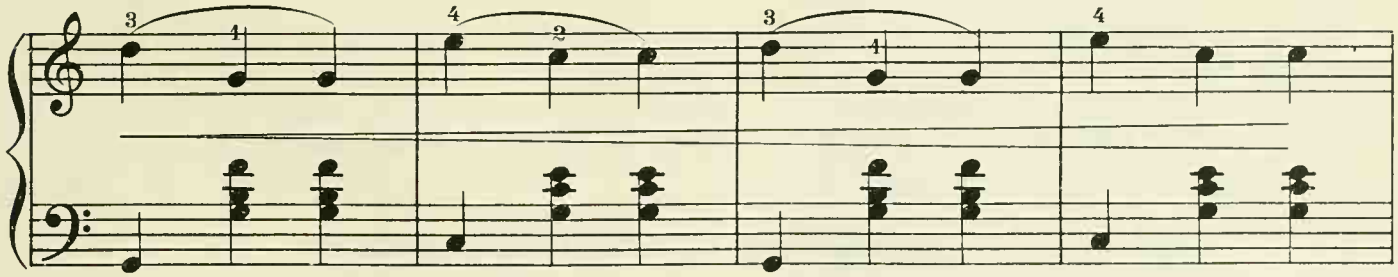


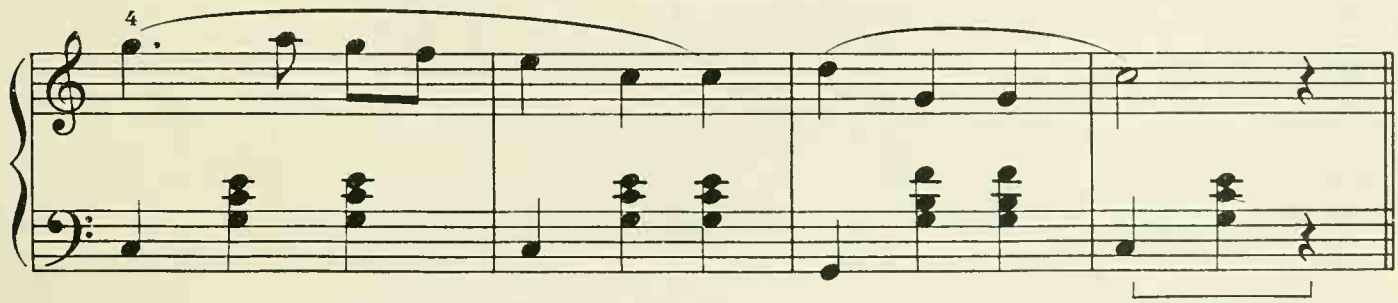
Augustine

German Folk-song









Pedal down *Hold* *Release Pedal*

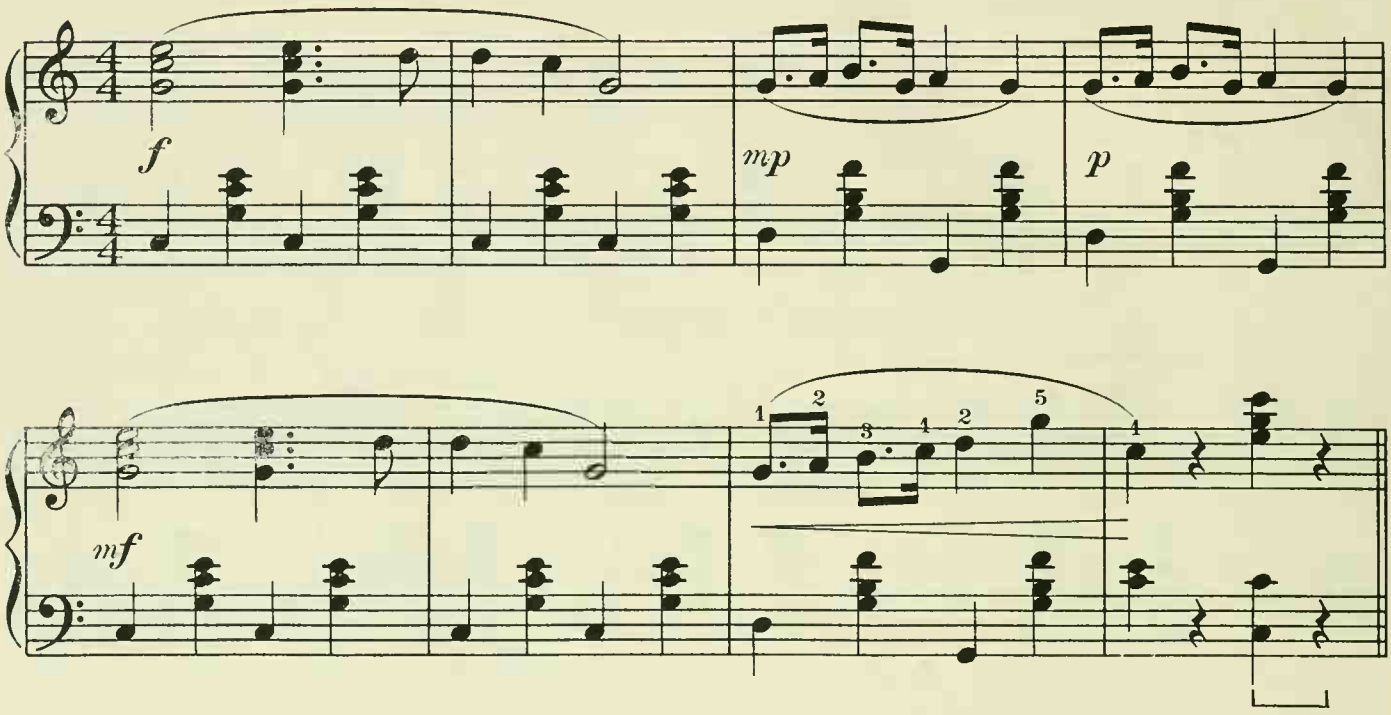
This mark refers to the pedal at the extreme right.
The right foot follows the direction of the line. down release hold

Here is a very familiar song. First try the right hand alone. It will be easy to play the rhythm if you sing or hum as you play. Notice that the right hand begins with the chord used in Phrase III of the CHORD PIECE on page 9 and ends with the chord in Phrase II.

The left hand employs the same C and G_7 chords used in "AUGUSTINE". In the bass, watch the staff closely to determine the first and third notes in each measure. C and G are used as before but occasionally you will find D.

Hail! Hail!

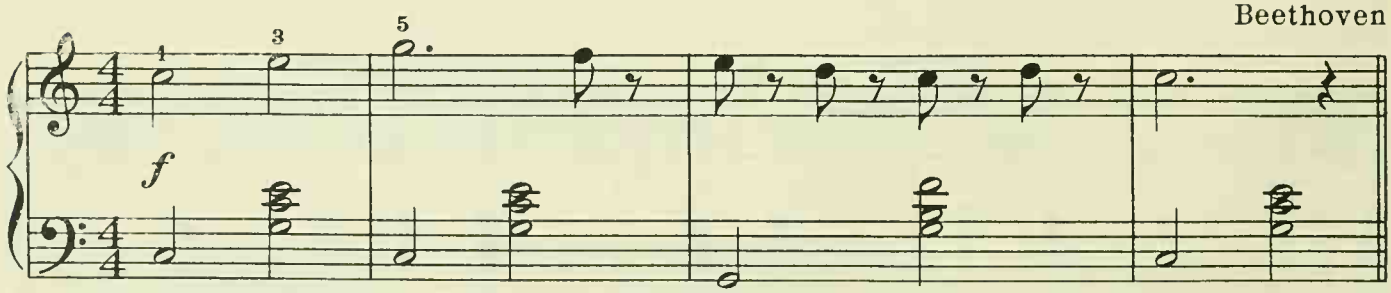
from "Pirates of Penzance"
Gilbert & Sullivan



One of the most enjoyable activitives at the piano is to play symphonic or operatic melodies which you hear on the radio or elsewhere, and to fit them with appropriate chords. Have some one play these four Beethoven melodies for you while you hum the tune. Then it will be easy to follow the music with your eye and to play the familiar chords in the left hand as indicated.

Allegro (Finale) from the Fifth Symphony

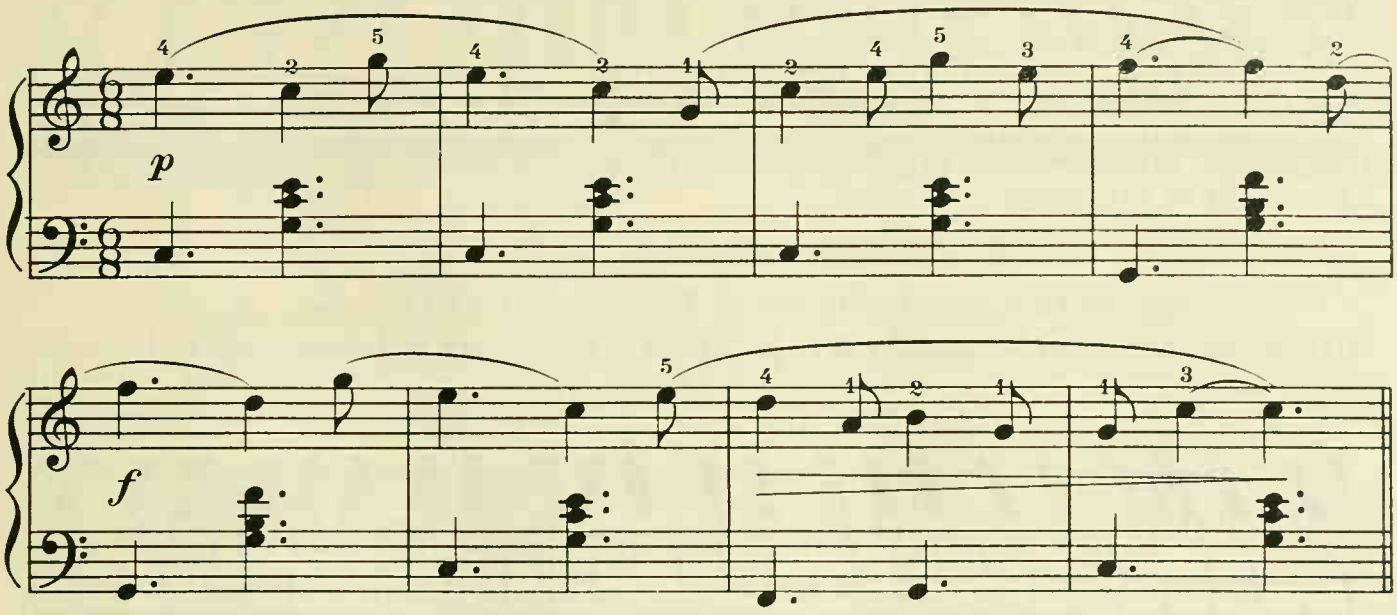
Beethoven



Expression in playing is largely creative. The player may extend the interpretive suggestions, and alter them when he wishes.

Allegretto (Finale) from the Pastoral Symphony

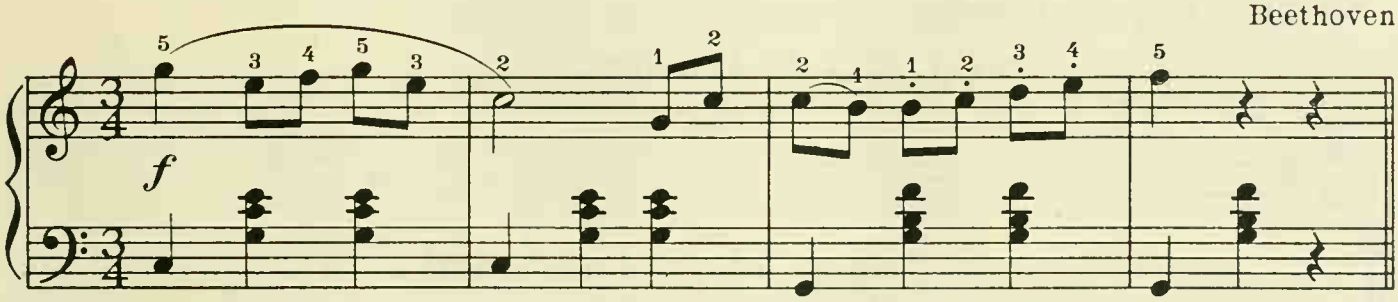
Beethoven



Original in the key of F major

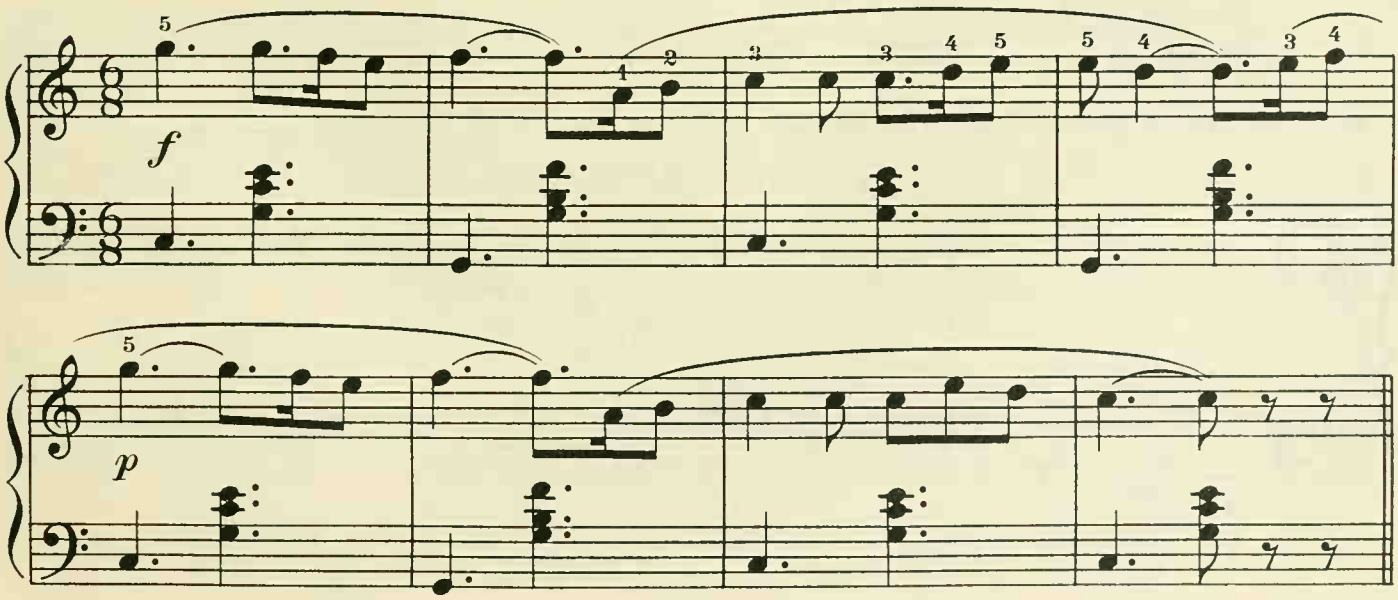
Allegro vivace (first movement) of the Eighth Symphony

Beethoven

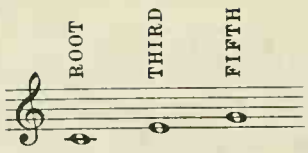


Vivace (first movement) of the Seventh Symphony

Beethoven

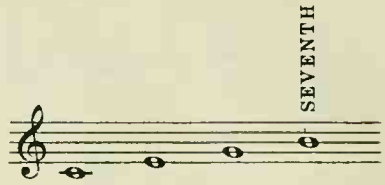


Original in the key of A major

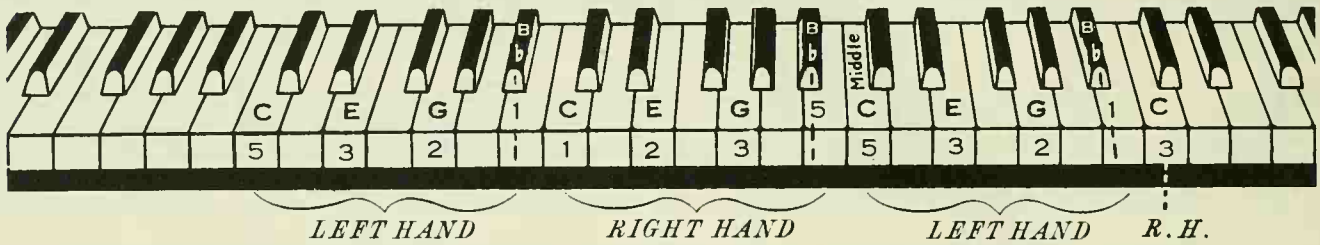


C is the "root" or first note. E is the "third" (skipping the "second".) G is "fifth" (skipping the "fourth") A "root-third-fifth" chord is called a "triad".

Now we can extend this chord by adding another note. Using the same terminology, this new note B is the "seventh". A triad with the seventh added is called a 7th chord.

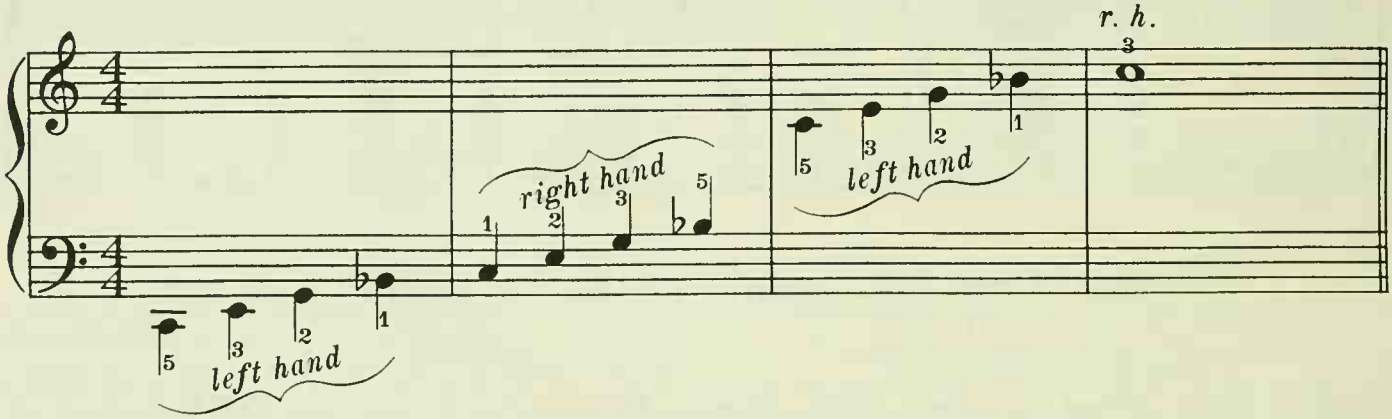


Compare this chord with the G B D F ARPEGGIO (G_7) page 10.
To get the same tonal effect with C E G B, it is necessary to lower the B to B flat (B♭)



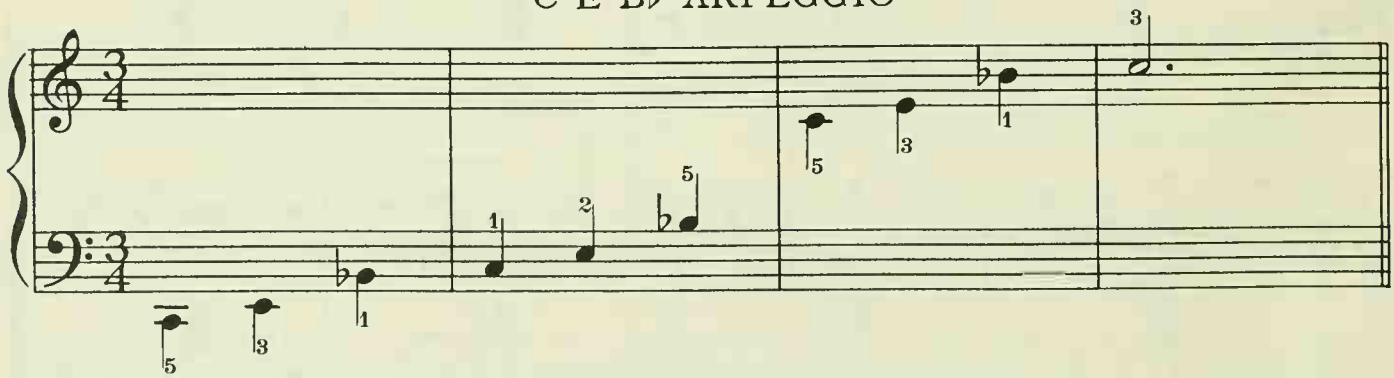
Play it from the musical notation

C E G B♭ ARPEGGIO (C_7)

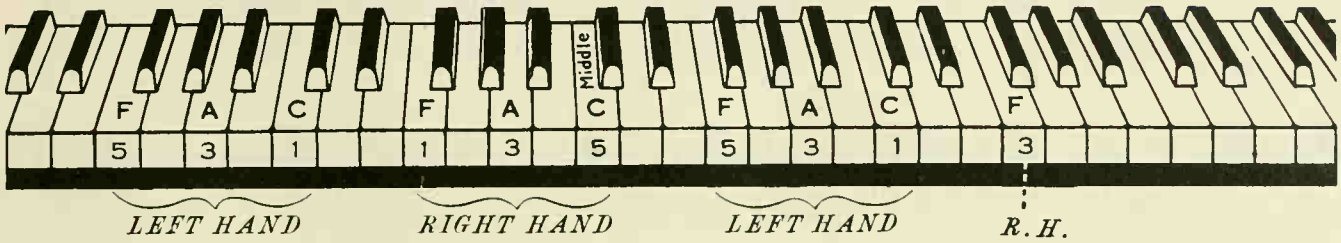


As before, we can play this in Waltz Time by omitting the "fifth"

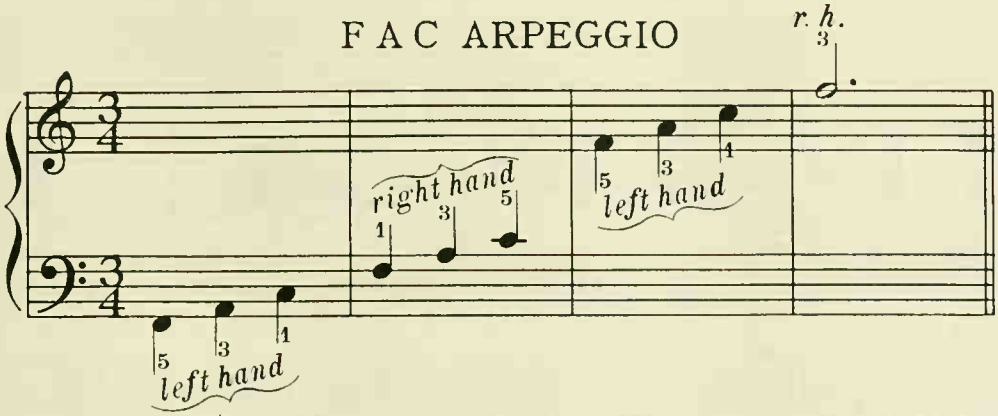
C E B♭ ARPEGGIO



The C E B♭ ARPEGGIO sounds so unfinished that we feel the need of following it with a chord built on F.

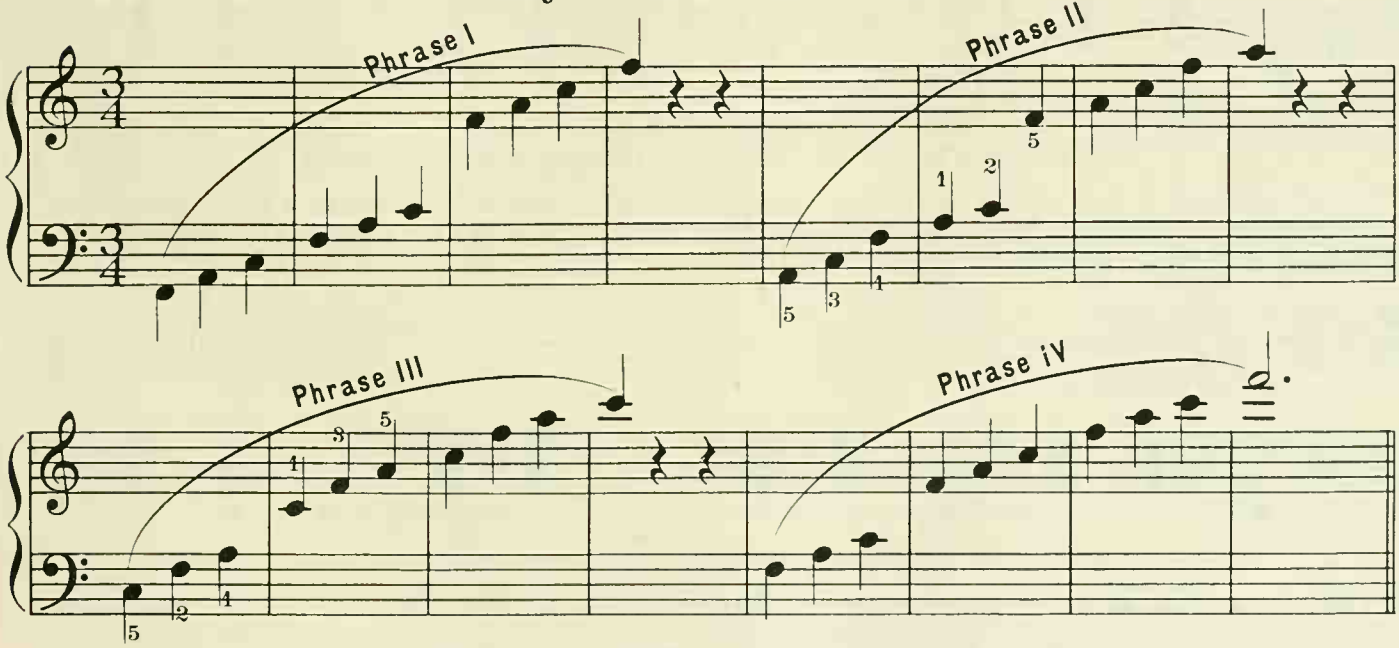


F A C ARPEGGIO



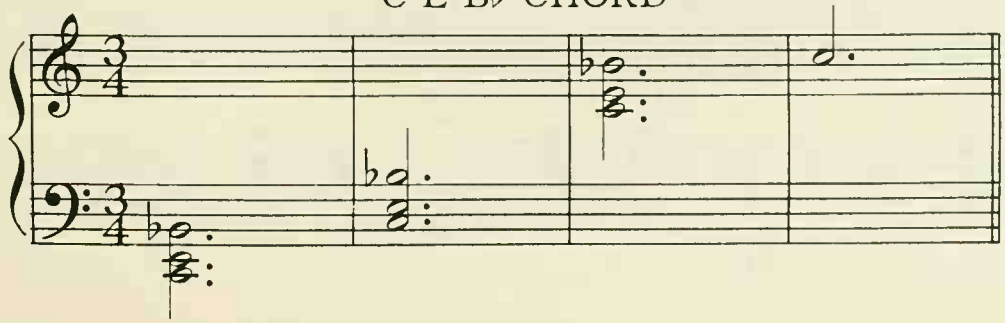
Play the C E B♭ and F A C arpeggios in succession and notice this feeling of completion. The F arpeggio can also be played in three positions.

F MAJOR ARPEGGIO PIECE



This may also be played in solid CHORD form. (Compare with page 9)

C E B♭ CHORD

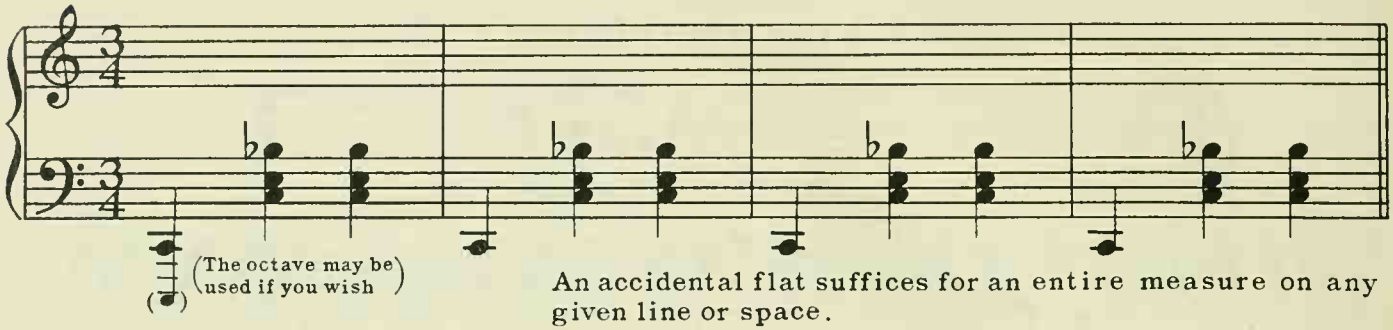


Build a WALTZ BASS from this CHORD by
playing the root with the left hand and the chord with the right

Count 1	2	3
left hand	*right hand*	*right hand*
C - C	C - E - B♭	C - E - B♭

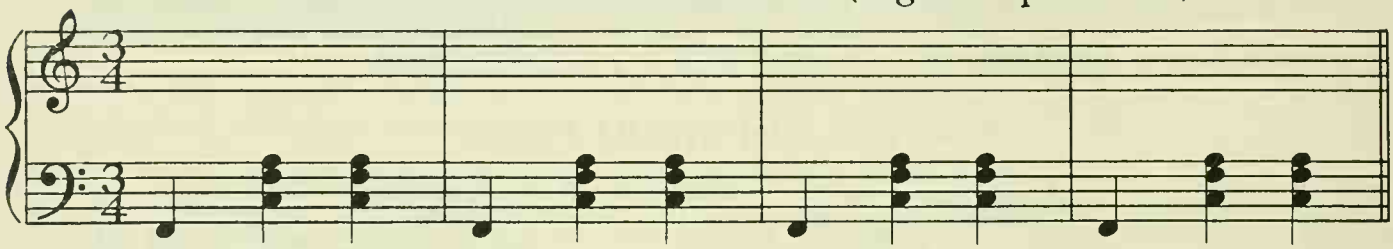
This may be played entirely with the left hand. Here it is in musical notation:

WALTZ BASS



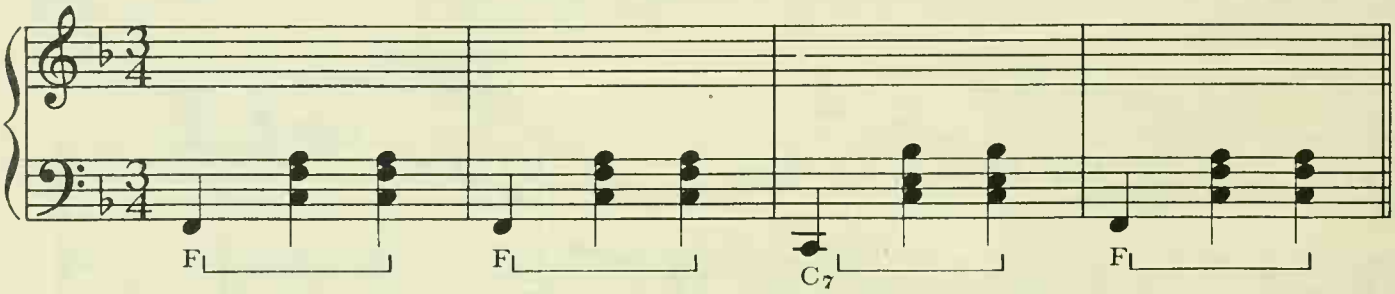
An accidental flat suffices for an entire measure on any given line or space.

Now build a bass on the F chord (Page 17– phrase III)



Combine these two Basses (compare with page 11)

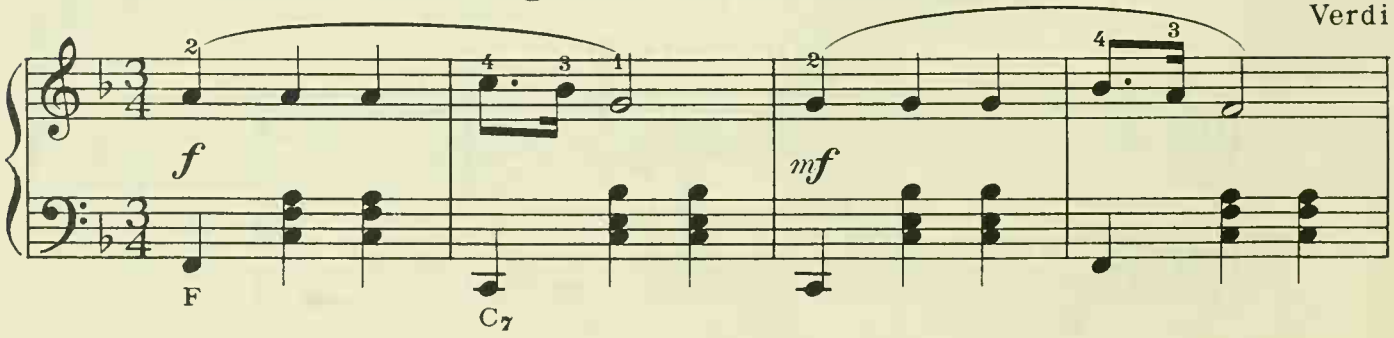
As we have here a very definite feeling that we are in the key of F (ending on F) we can place, as a signature at the beginning, this B♭ which constantly occurs. This means that every B in the piece is played B♭.

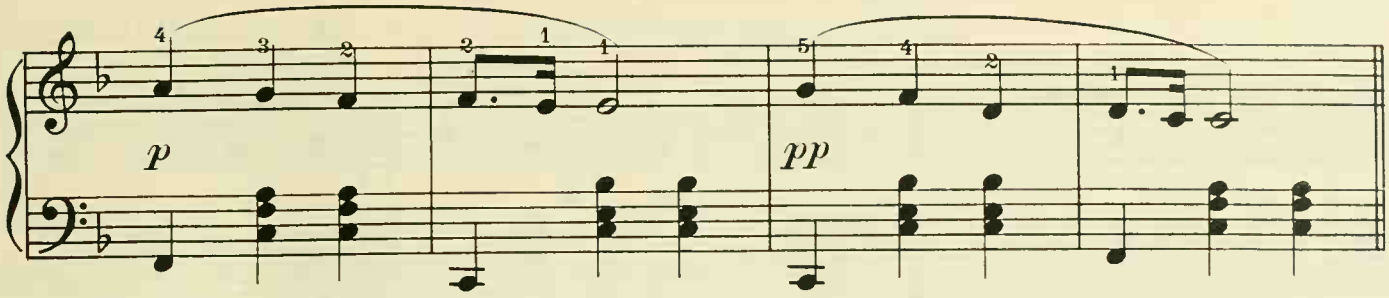


This pedal mark indicates the common waltz pedalling which is down on the first beat and up on the third.

Theme from Rigoletto (La Donna e Mobile)

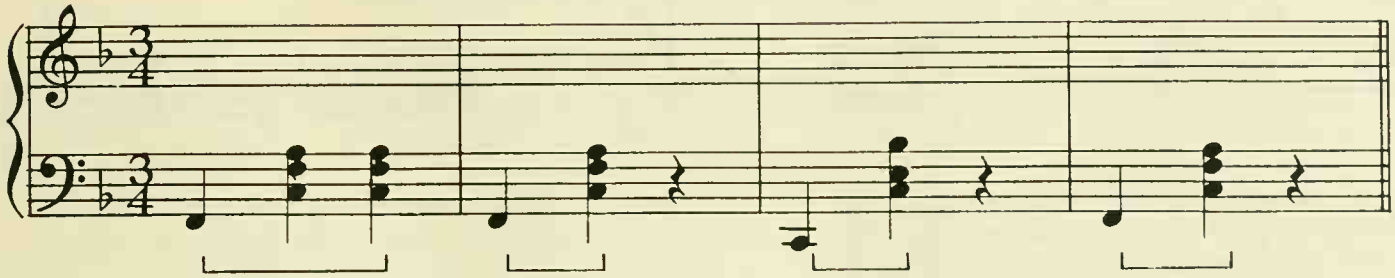
Verdi





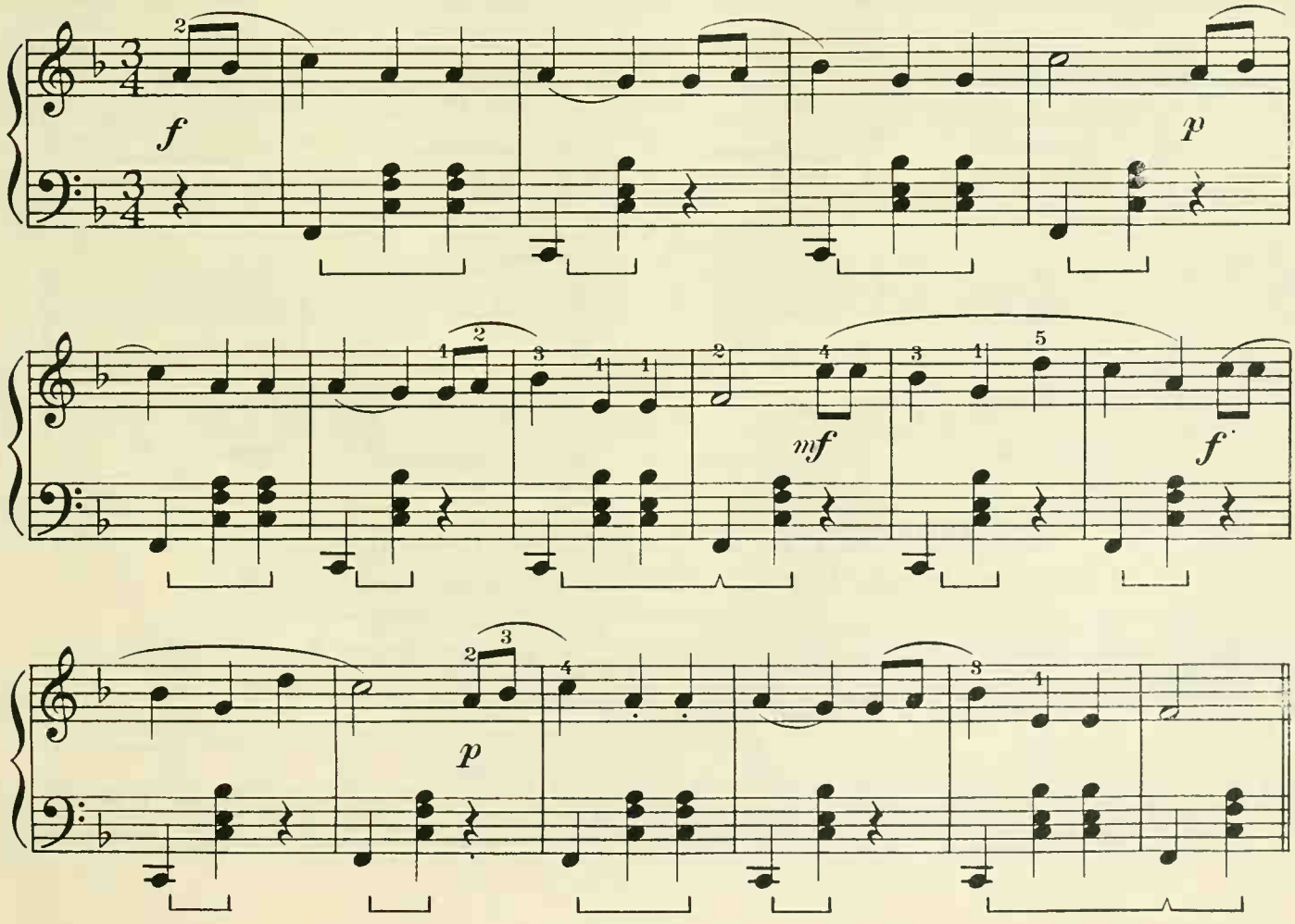
Transpose to the key of F the other tunes suggested on page 12.

The WALTZ BASS also sounds well with a rest instead of the chord on the third beat.



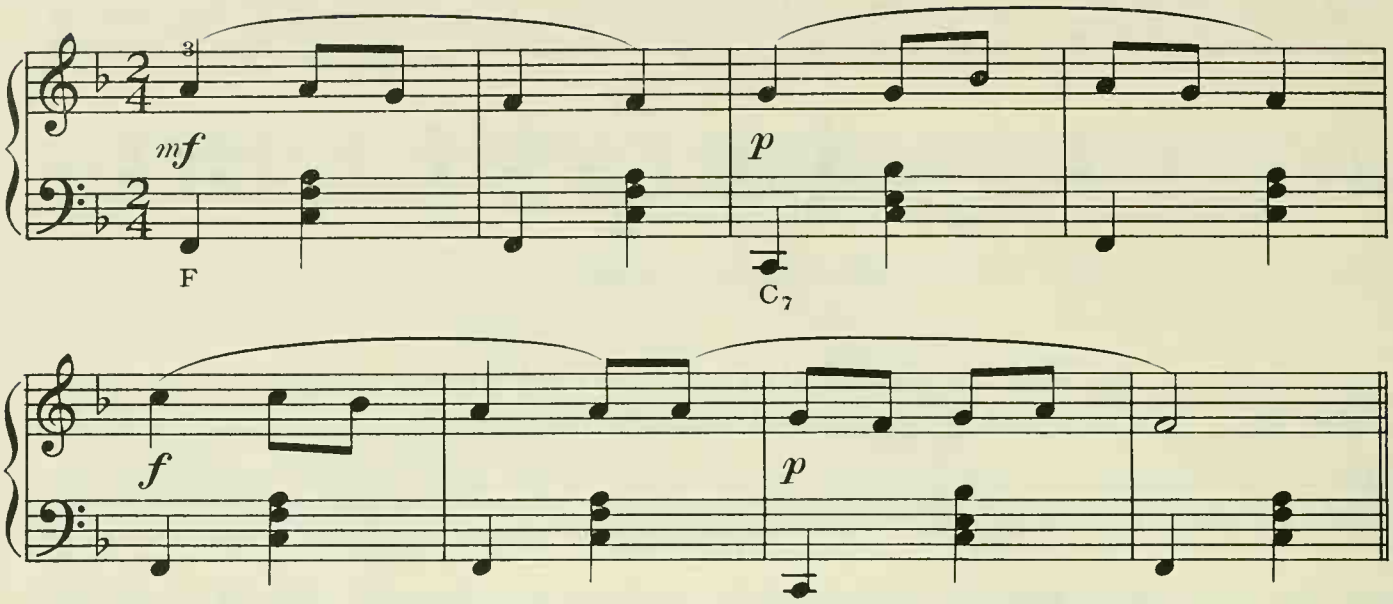
Kommt ein Vöglein geflogen

Karl von Holtei (1797-1880)

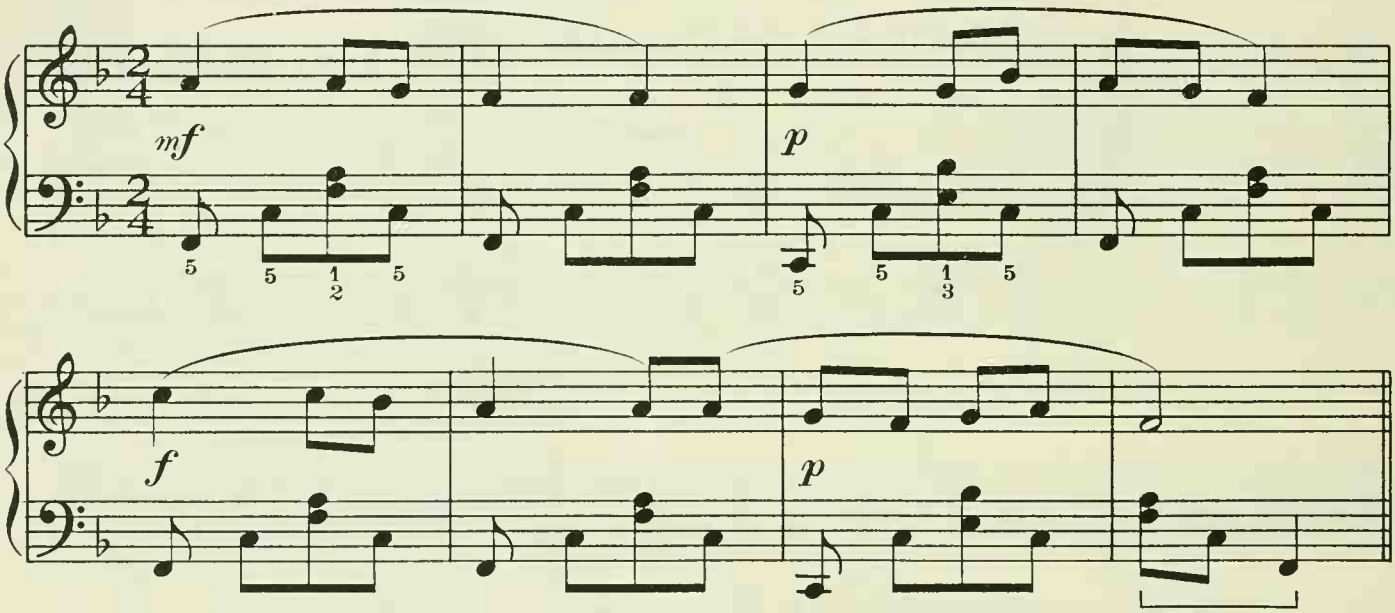


Go tell Aunt Rhodie

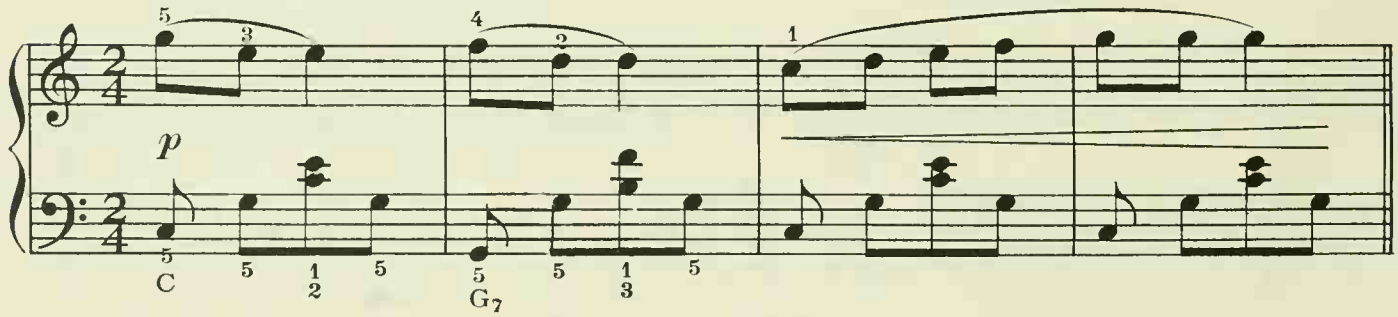
American Folk-tune



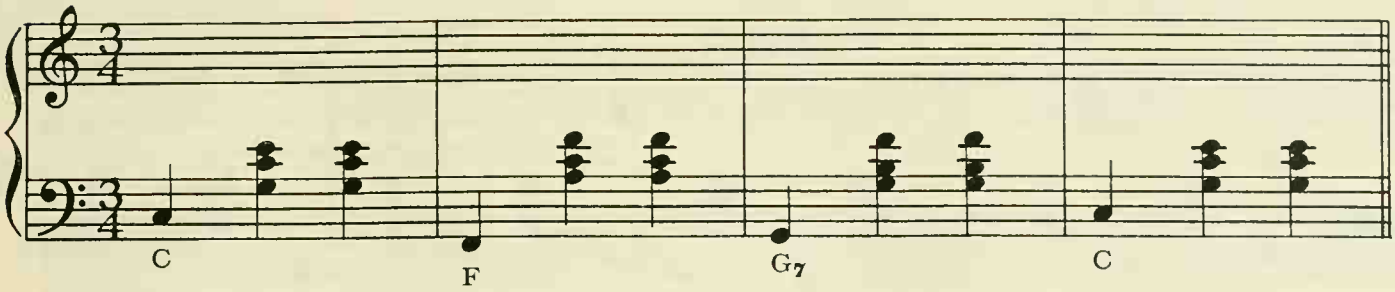
We have this melody again harmonized with the same chords but now arranged as a broken figure. Notice that the bass progresses in an even succession of eighth notes. Be careful that notes placed over each other are played exactly together.



Try LIGHTLY ROW (page 12) with this style of accompaniment. The first four measures are written here.



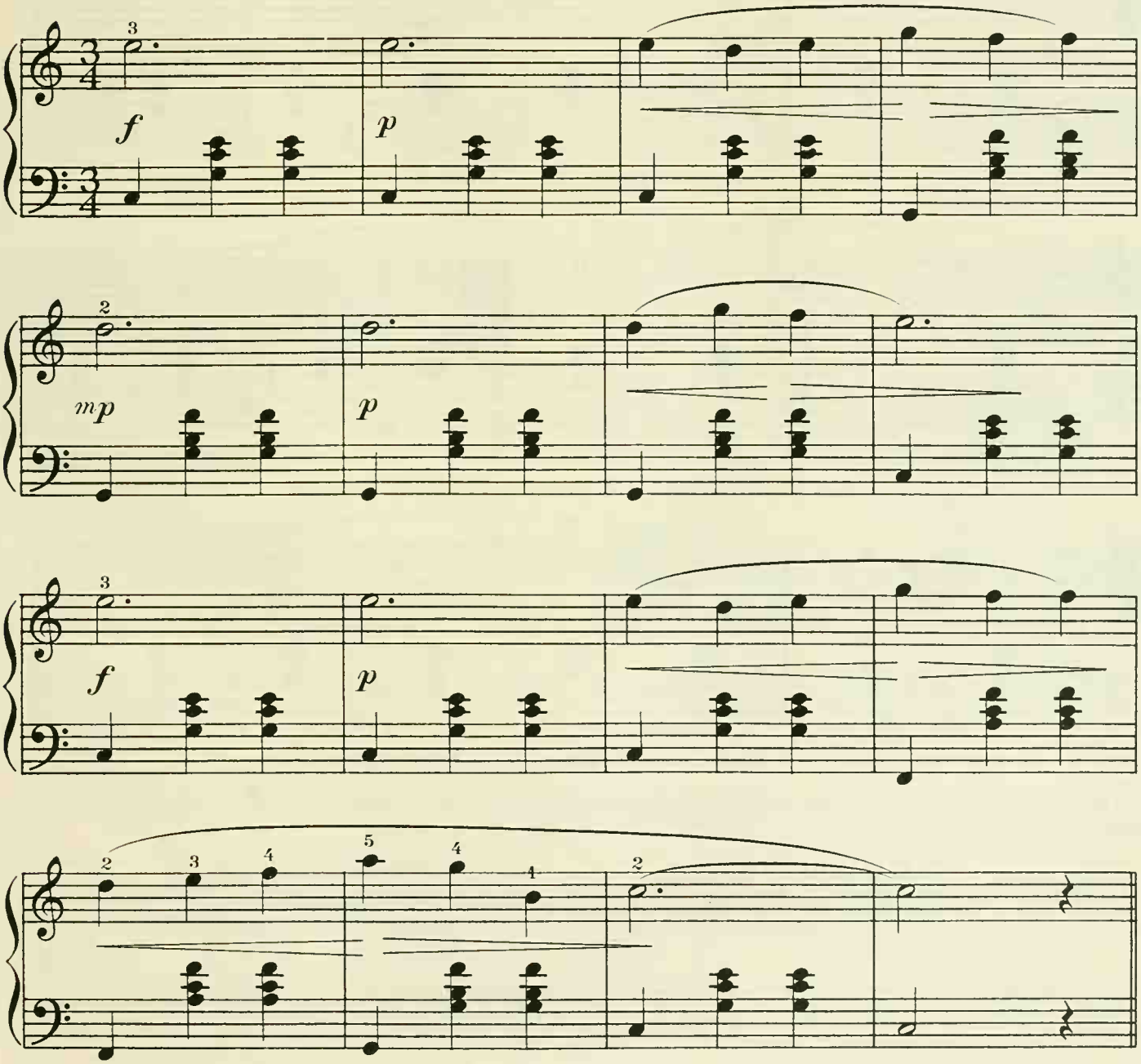
By using the F chord in the key of C
we gain an additional harmonic effect.



The F chord fits better into this sequence in the A-C-F position.
(see page 17 phrase II of F ARPEGGIO)

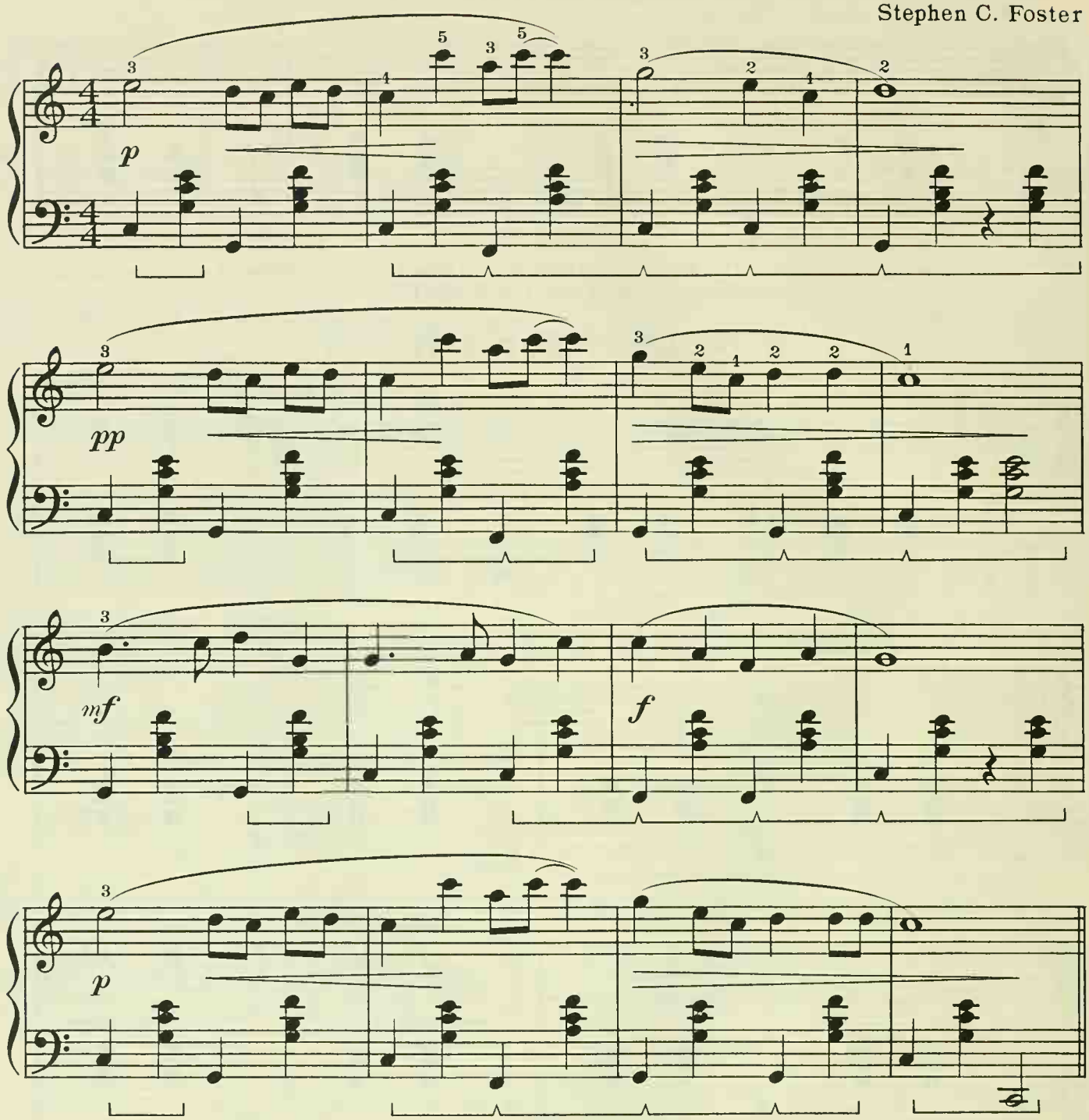
Du, Du, Liegst Mir im Herzen

German Folk-tune



Swanee River

Stephen C. Foster

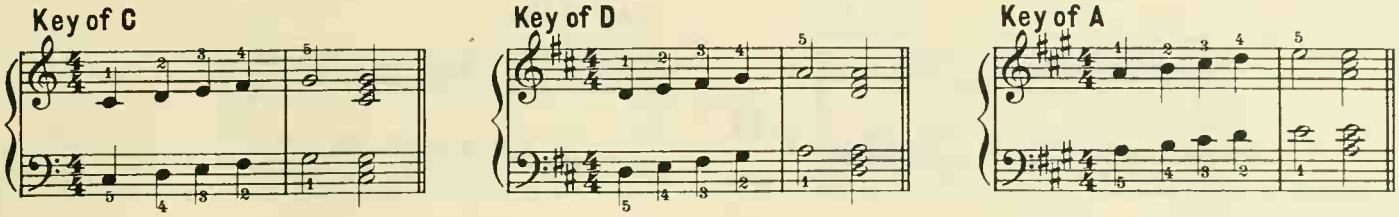


These three chords, C, F, G_7, which you have been using, enable you to harmonize many familiar melodies, such as

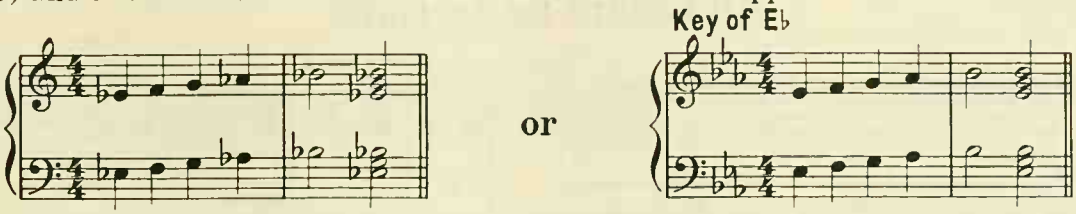
OLD BLACK JOE	(tune starts on C)
BRAHMS' LULLABY	(tune starts on E)
COMING THRO' THE RYE	(tune starts on G)
JUANITA	(tune starts on G)

Sing the above pieces and play them with the right hand. Improvise an accompaniment using the three chords in the key of C. Your ear will guide you in selecting each chord.

Do you remember the first five notes of the keys of C, D and A on pages 3, 4 and 5? We can now play this in a definite rhythm and end with the chord built of the first, third and fifth notes in the sequence.

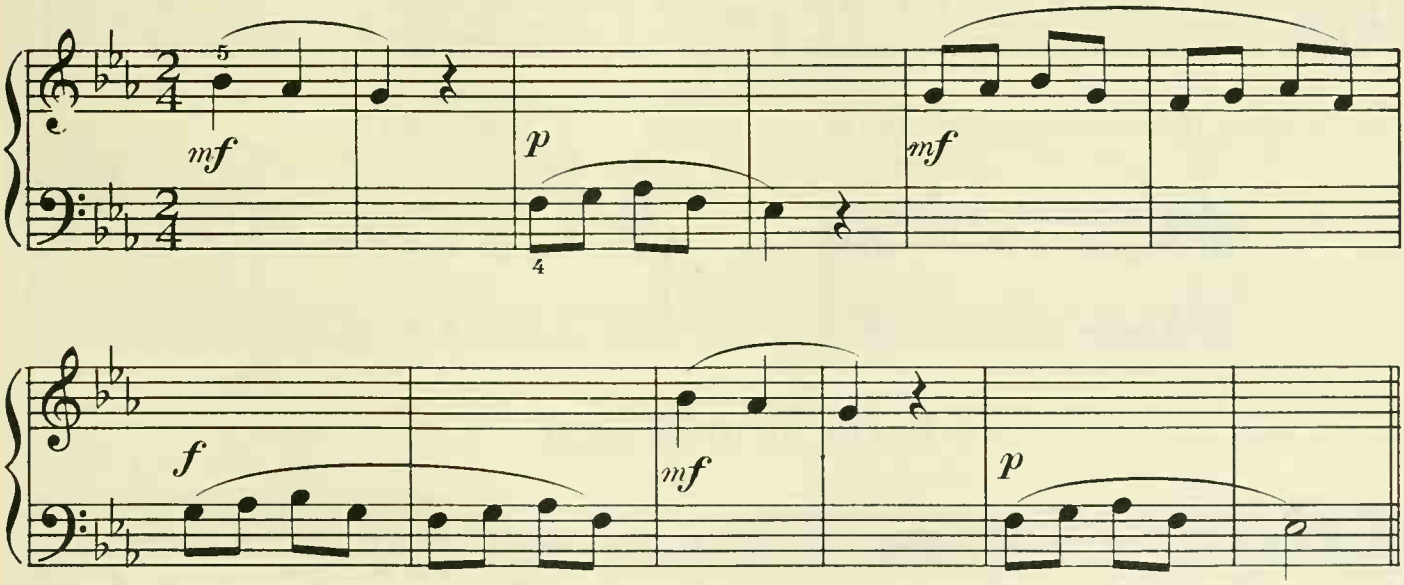


Now let us build this sequence in a new key. If we start on E♭, we will have one black key (E♭), two white (F-G) and two black (A♭-B♭) In musical notation it will appear.



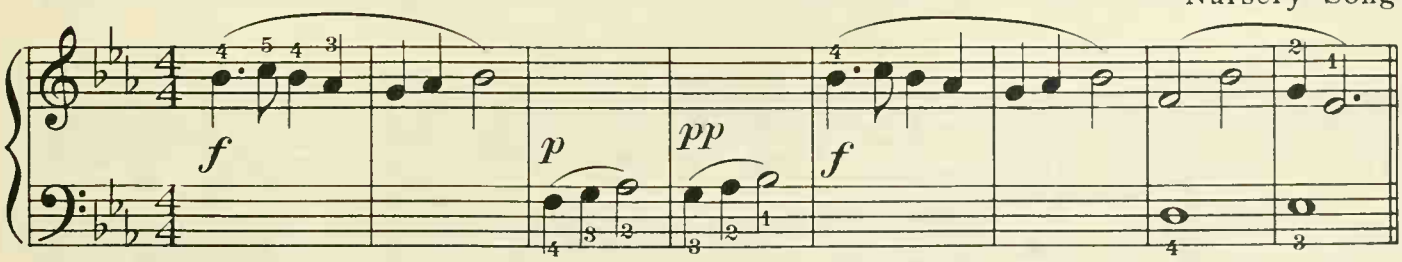
The chord or harmonic style developed on the preceding pages is useful, but there is also a very beautiful realm of music based entirely on the interweaving of melodies. Reading in this style of music, called contrapuntal, is slightly more difficult, but is worth the effort required. The following set of pieces starts with a simple melodic line, divided between the hands, and advances to a beginning of contrapuntal style.

German Folk-song

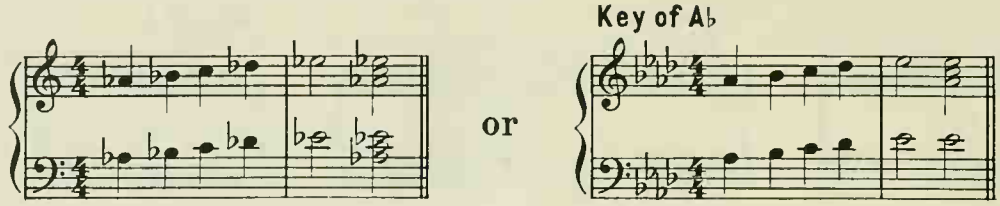


London Bridge

Nursery Song



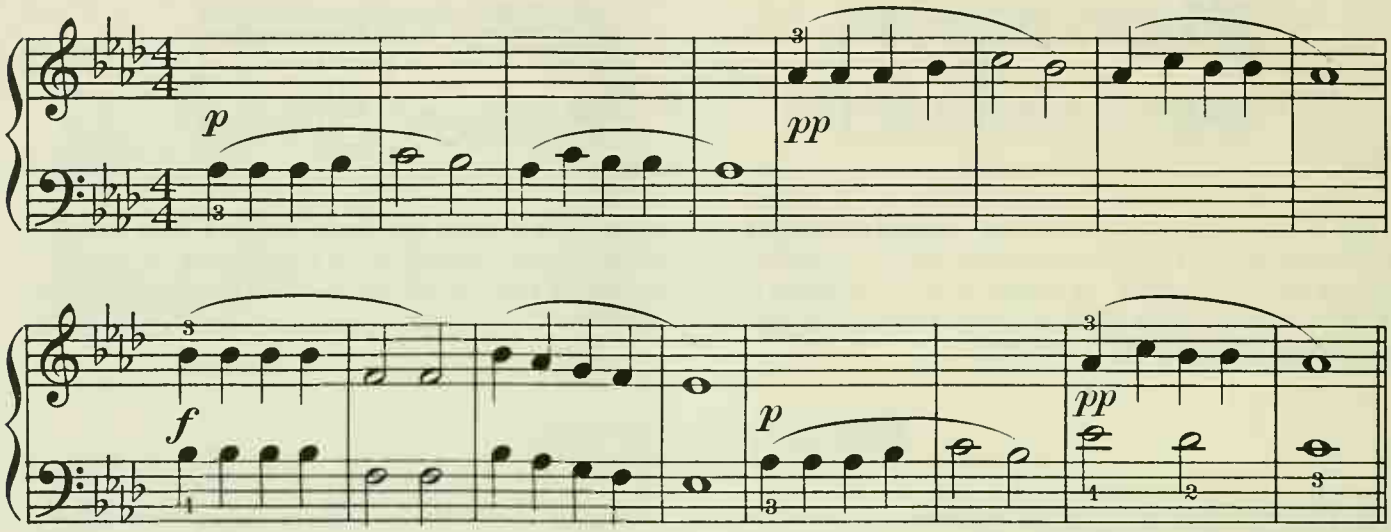
The five note sequence in the key of A♭ uses two black keys, one white, and two black— A♭, B♭, C, D♭, E♭. In musical notation it will appear.



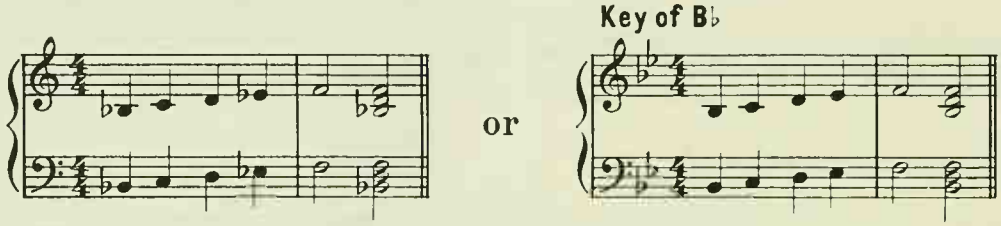
This piece in the key of A♭ starts with the 3rd finger of each hand. The third phrase is in the key of E♭ and uses the hand position illustrated on page 23.

Au Claire de la Lune

French Folk-tune

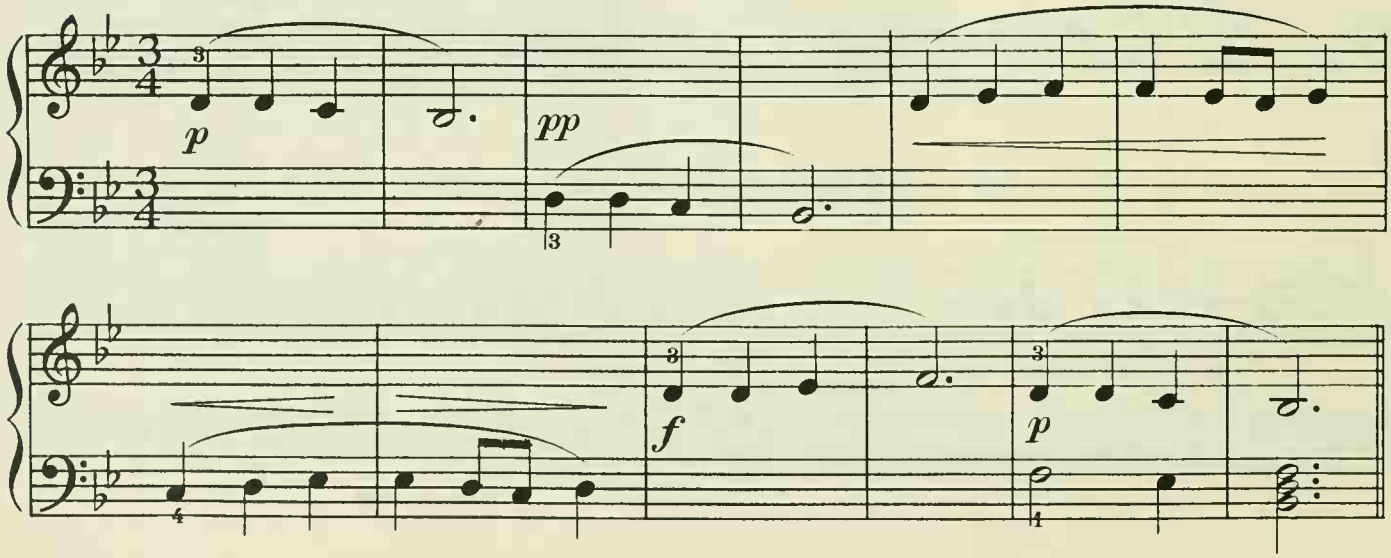


To build the five note sequence in the key of B♭, play B♭, C, D, E♭ and F.

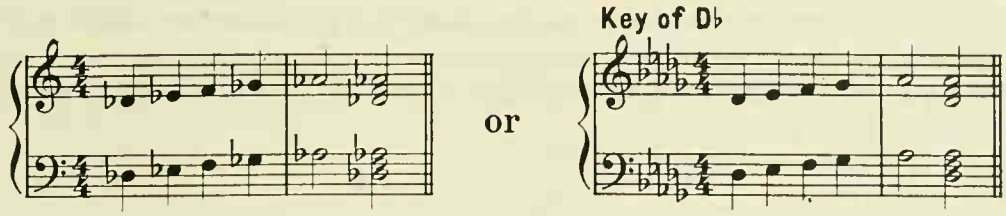


Farewell to Winter

German Folk-tune

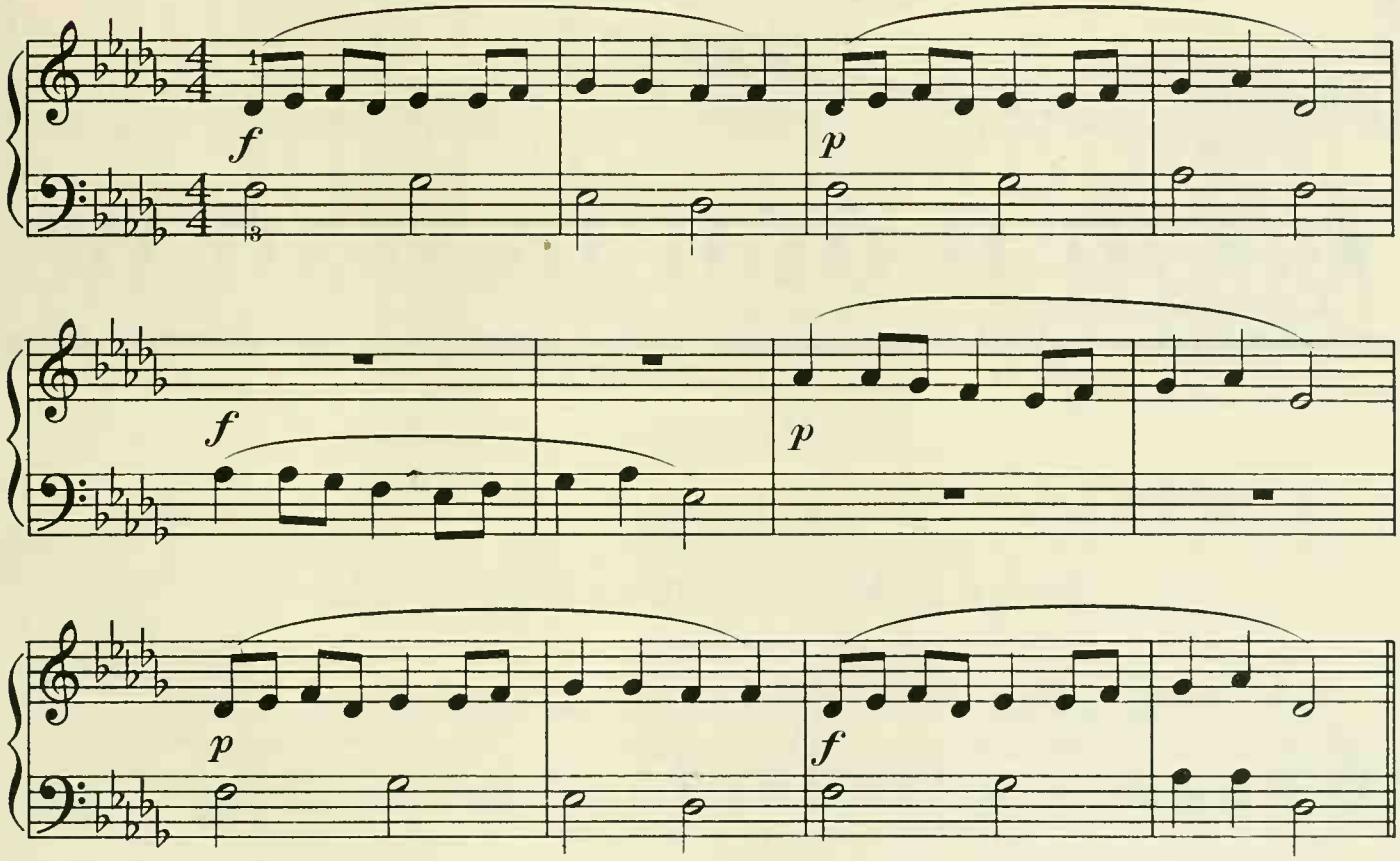


The five note sequence in the key of D♭ uses D♭ E♭ F G♭ A♭.



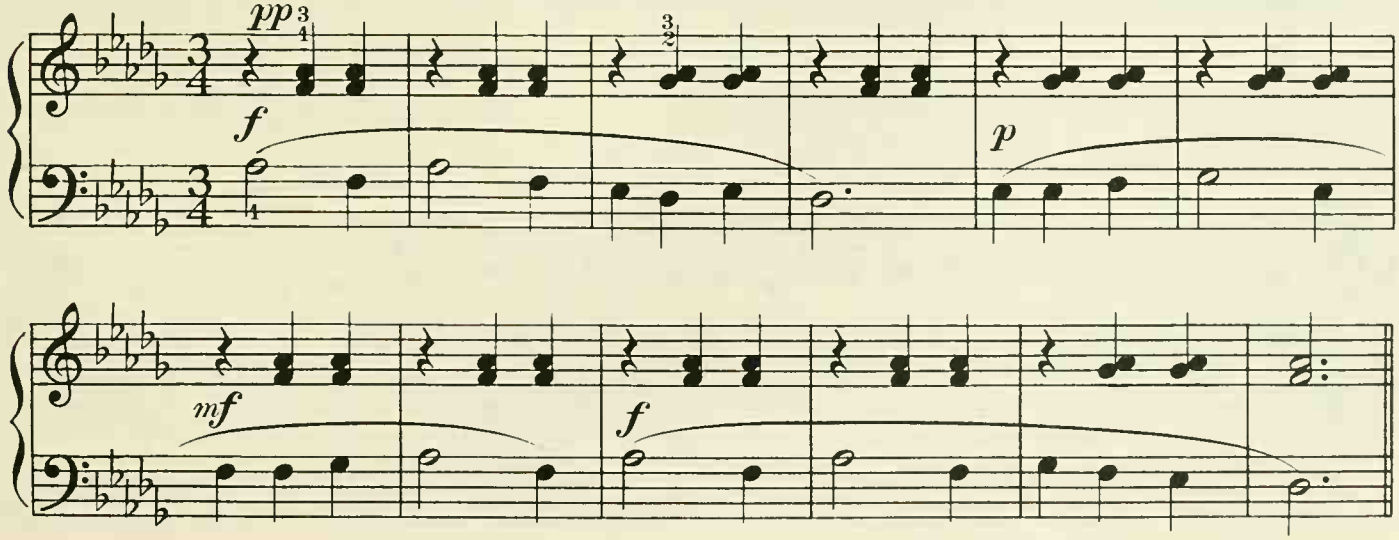
J'ai de bon tabac

French Folk-tune

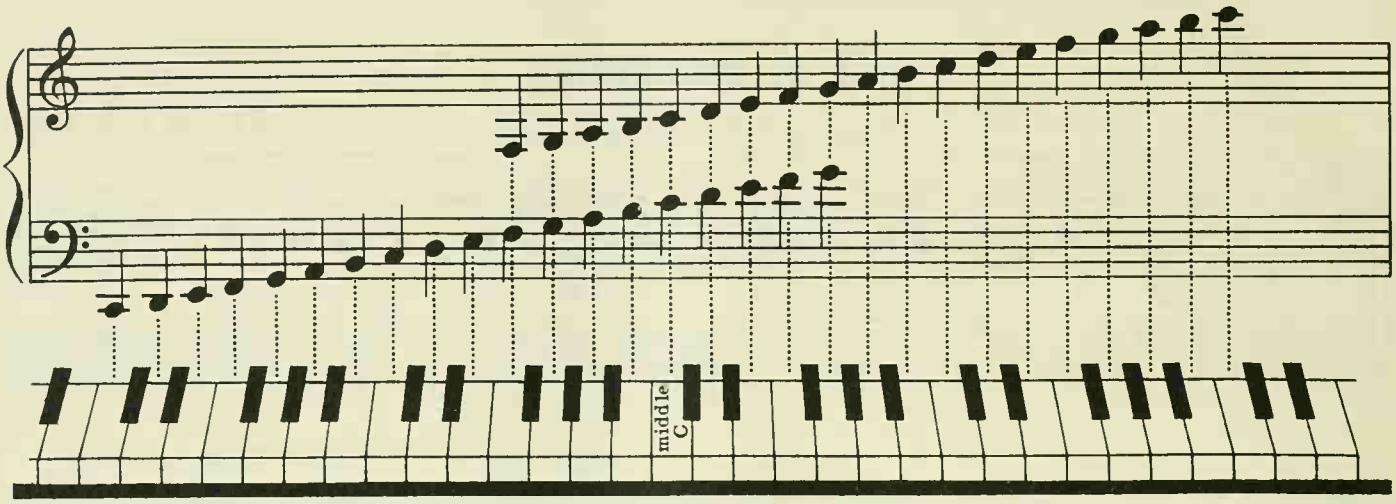


Cuckoo Song

German Folk-tune

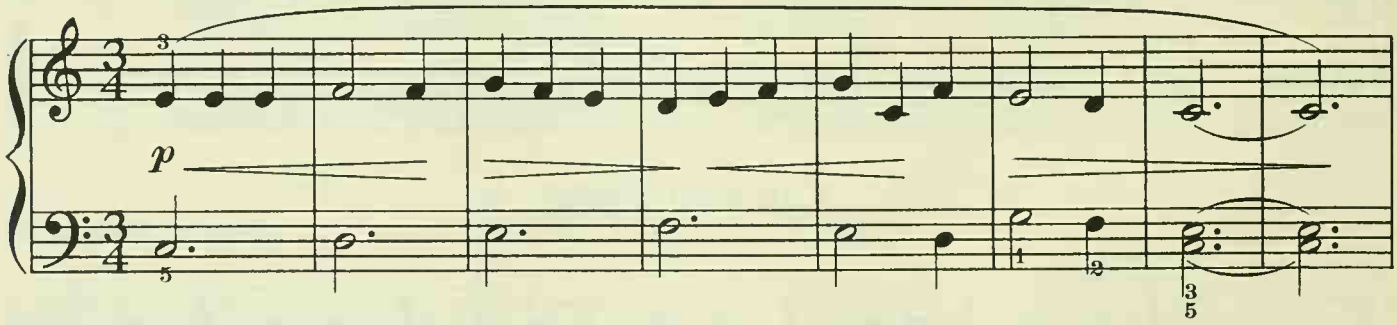


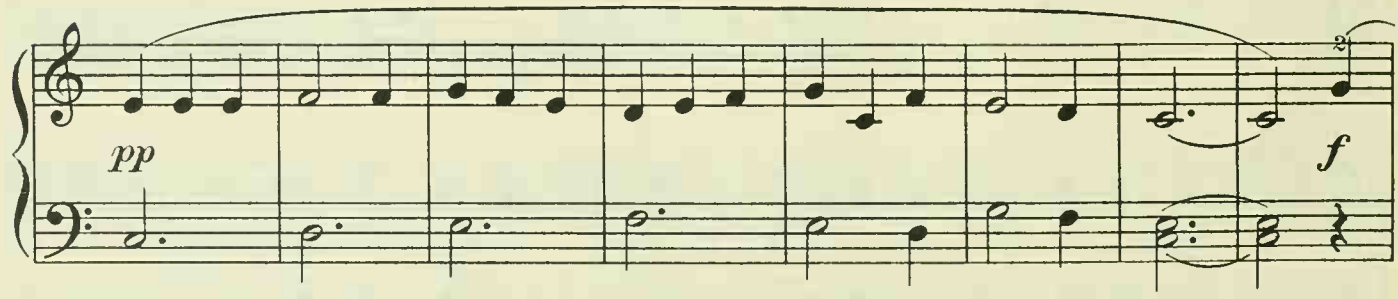
You have now had enough experience to understand the relationship between the staff and the keyboard. If necessary, make an occasional reference to this picture in reading the following pieces. As you gain more sight-reading facility, a certain line or space will automatically suggest a definite key on the piano.

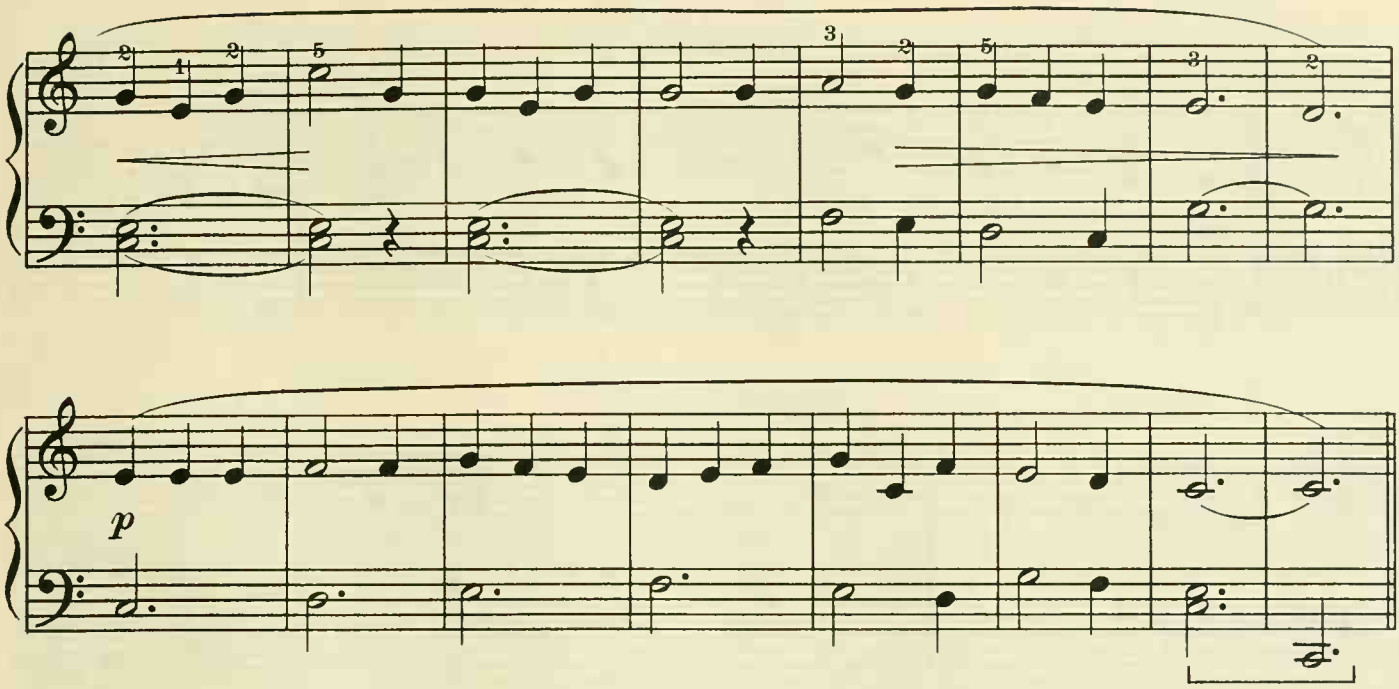


Drink to Me Only With Thine Eyes

Old English Air



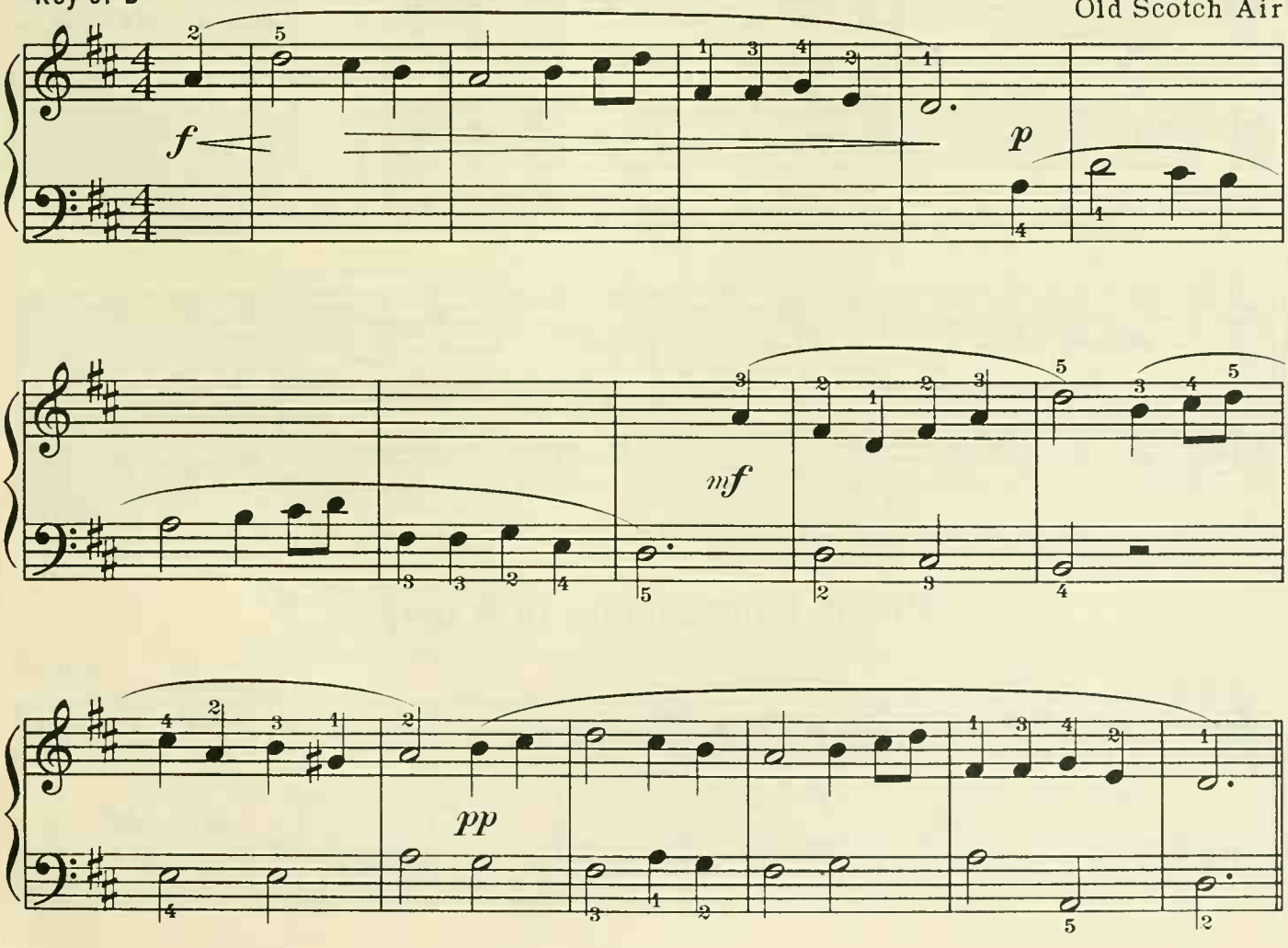




Blue-Bells of Scotland

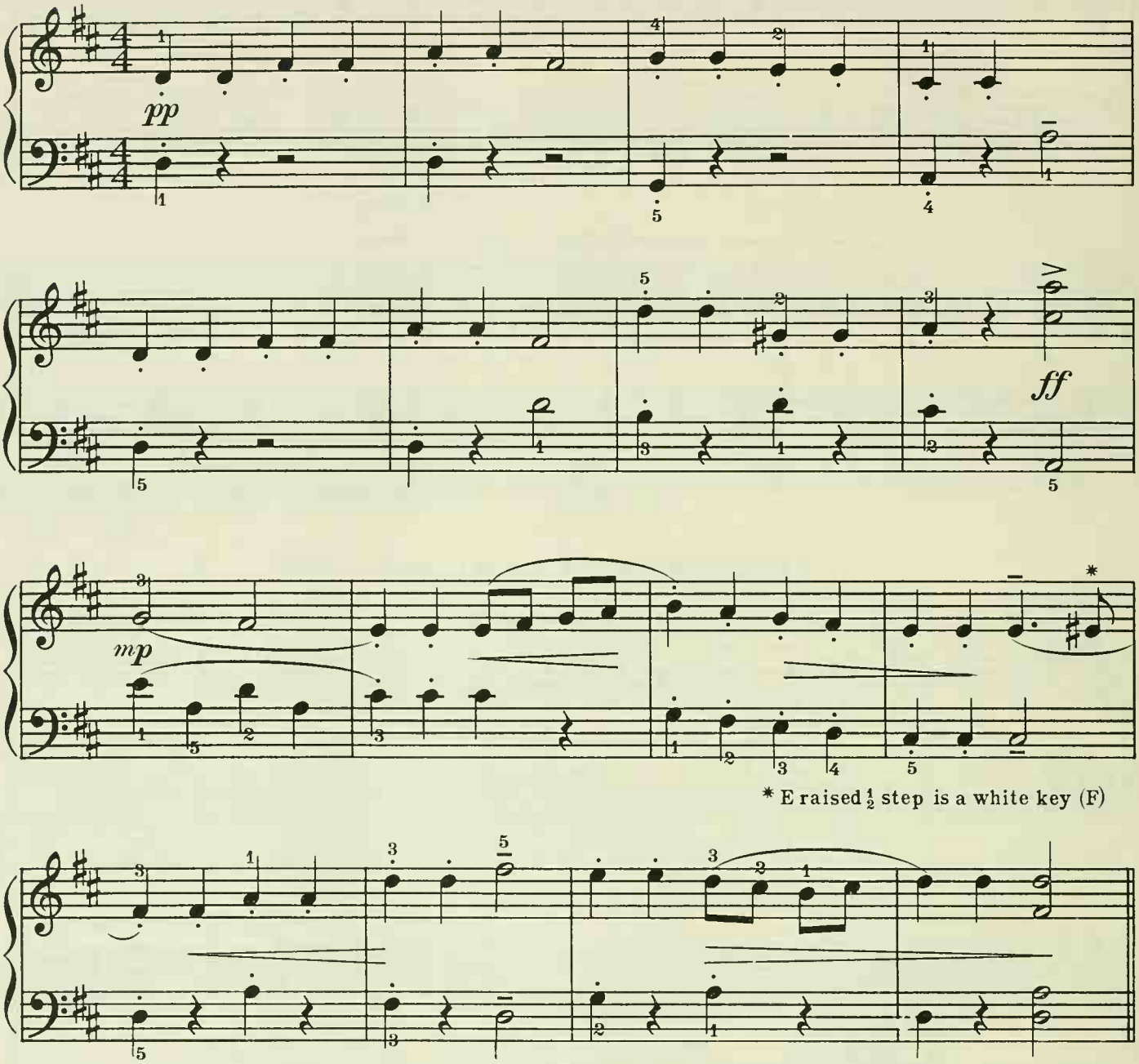
Key of D

Old Scotch Air



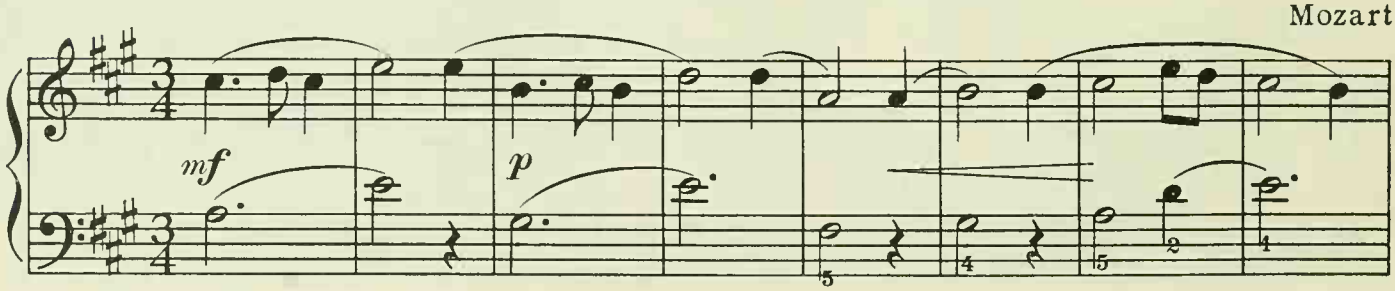
Theme from the "Surprise" Symphony in D major

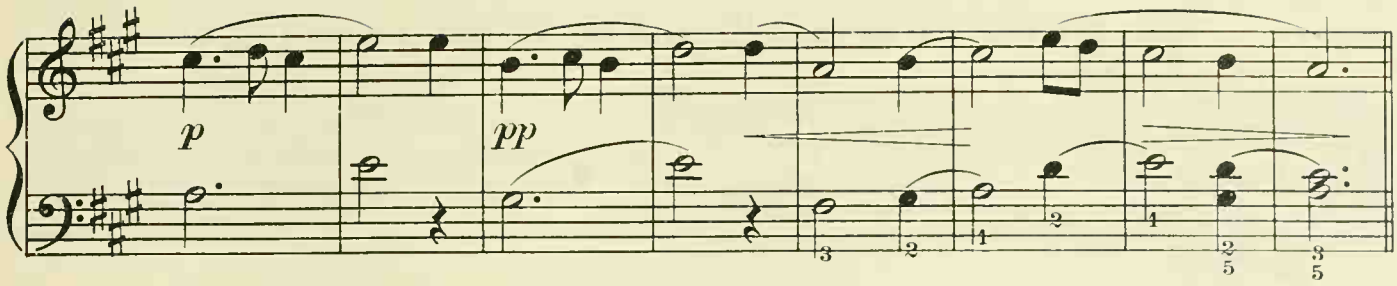
Haydn



Theme from Sonata in A major

Mozart

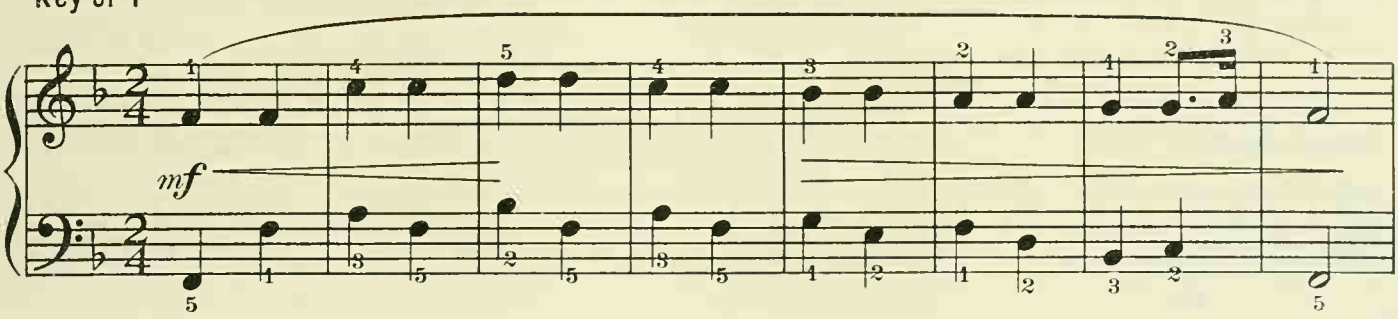


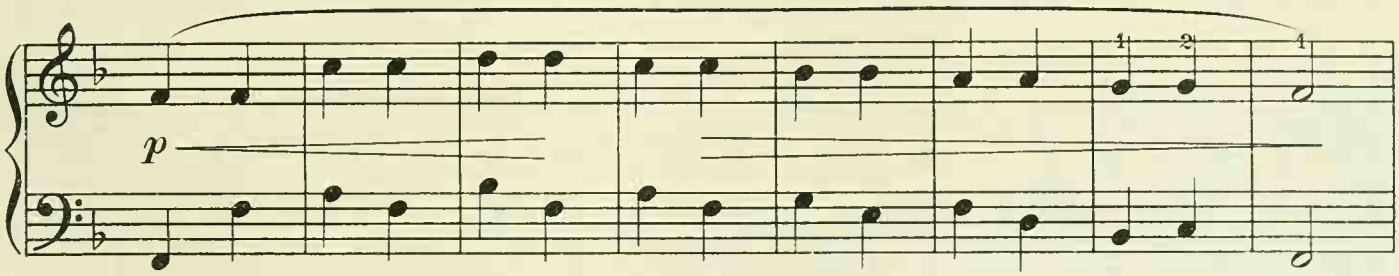


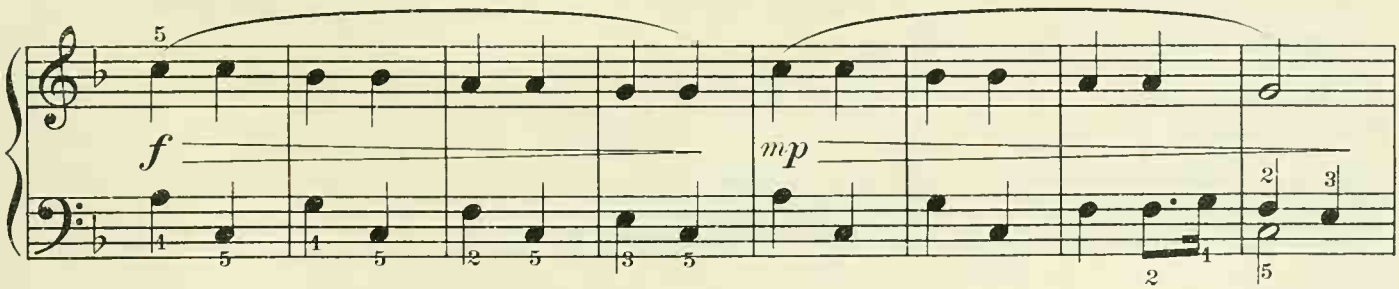
Old Song

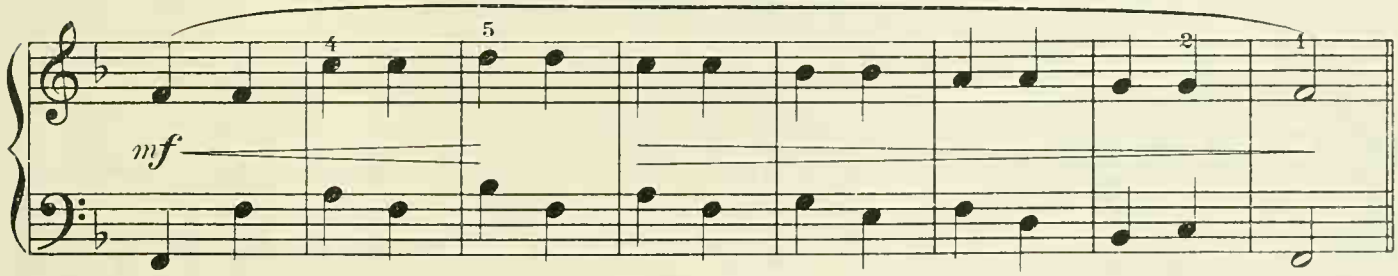
Used by Mozart

Key of F



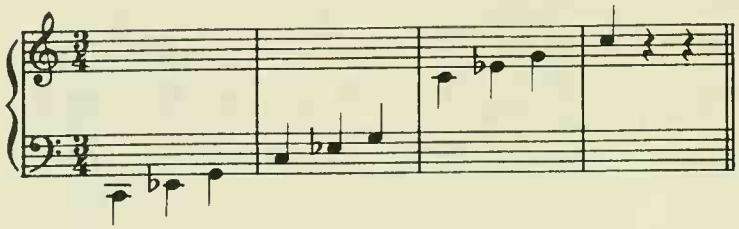






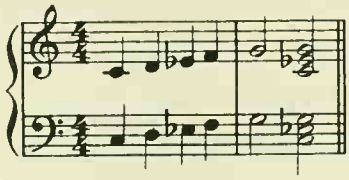
Play the HARP SONG on page 1 pressing down the pedal throughout. Listen to the particular quality of this major chord combination.

Now play this HARP SONG with the THIRD lowered to E♭.

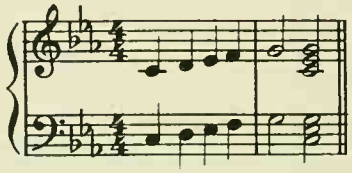


Hold down the pedal and listen to this new effect. It is called MINOR in contrast to Major.

In minor the five-key progression starting on "C" is .....



or with the usual signature

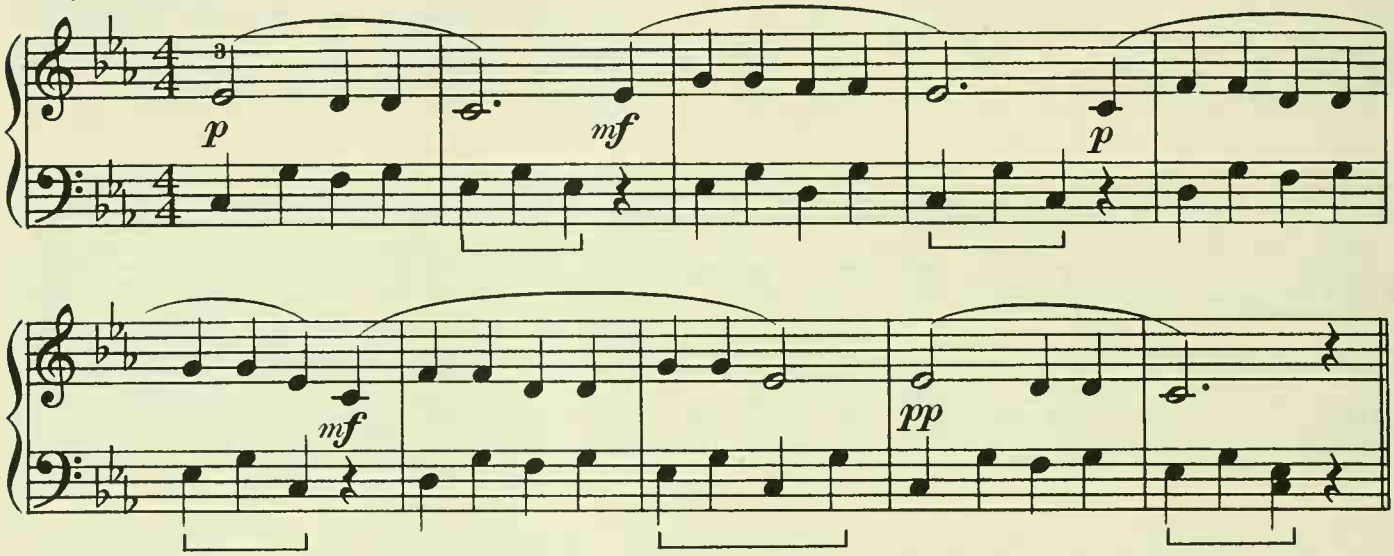


In this progression only the E♭ has been used.

German Lullaby

Key of C minor

Folk-song (adapted)

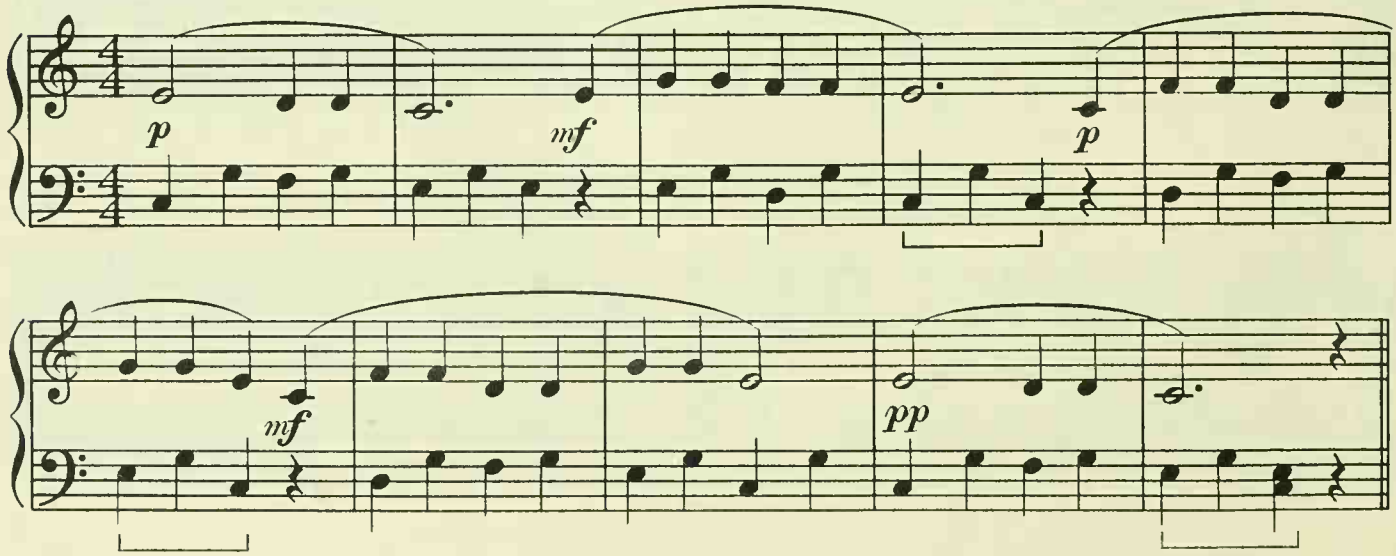


By playing this piece in the key of C major (without flats) you can easily hear the difference between the major and minor tonalities.

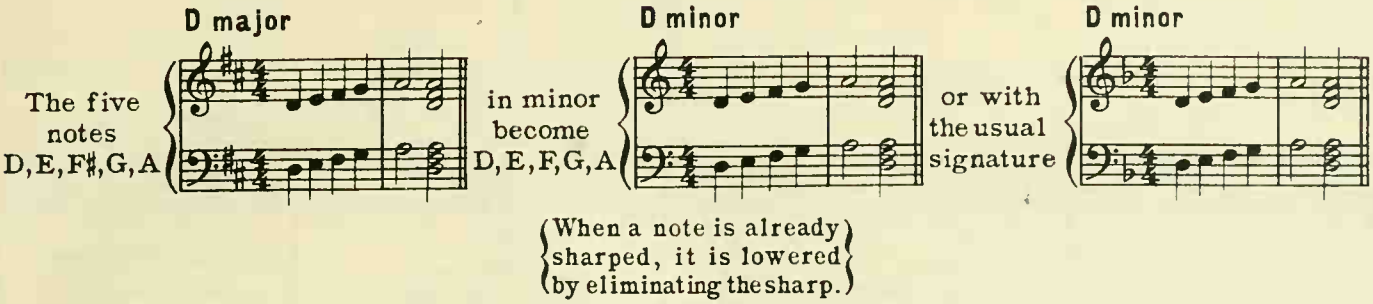
German Lullaby

Key of C major

Folk-song



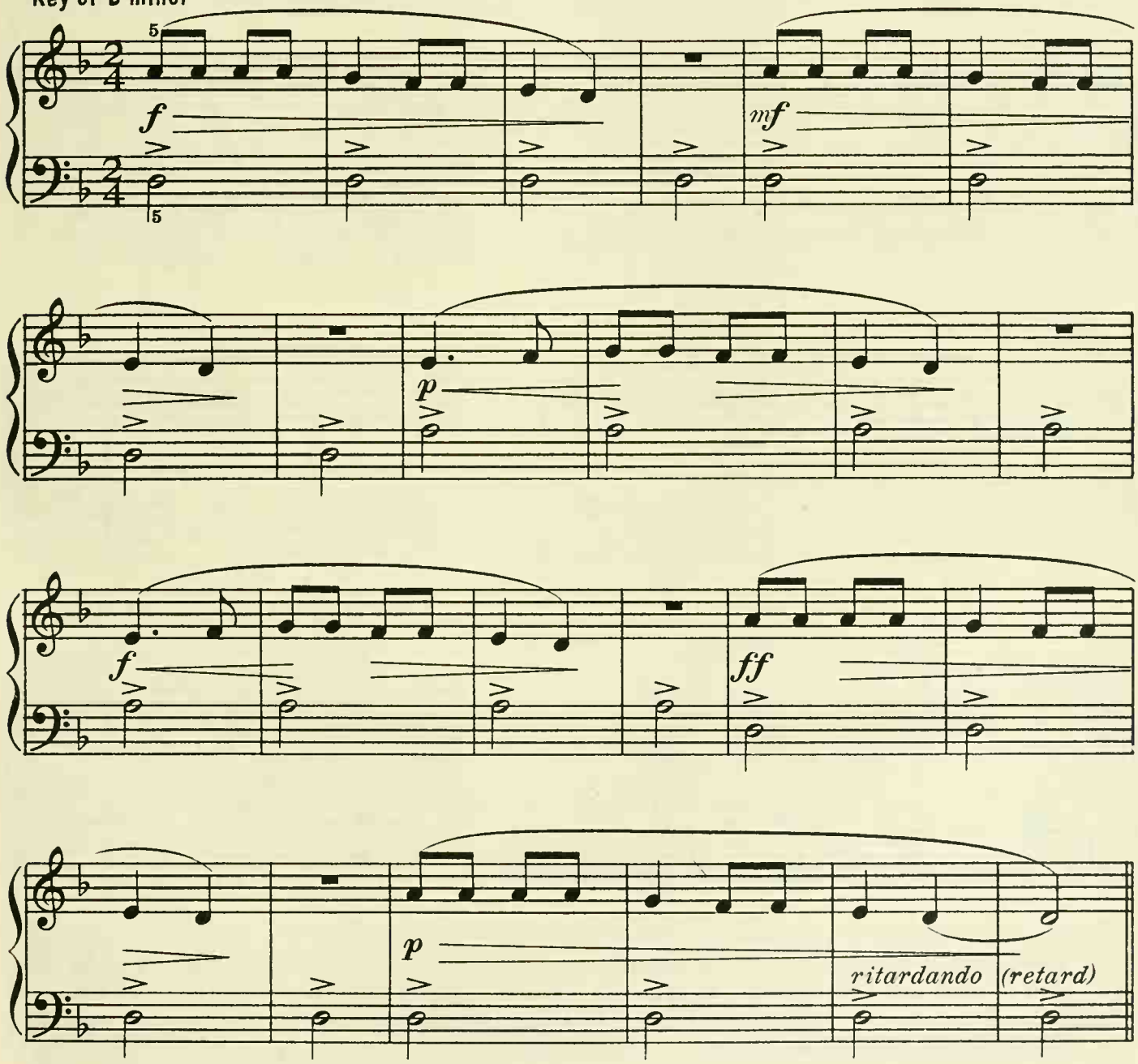
Now let us compare D major with D minor. Notice that the "third" is lowered in changing from major to minor.



Russian Folk-Tune

used by Tschaikowsky in his Fourth Symphony

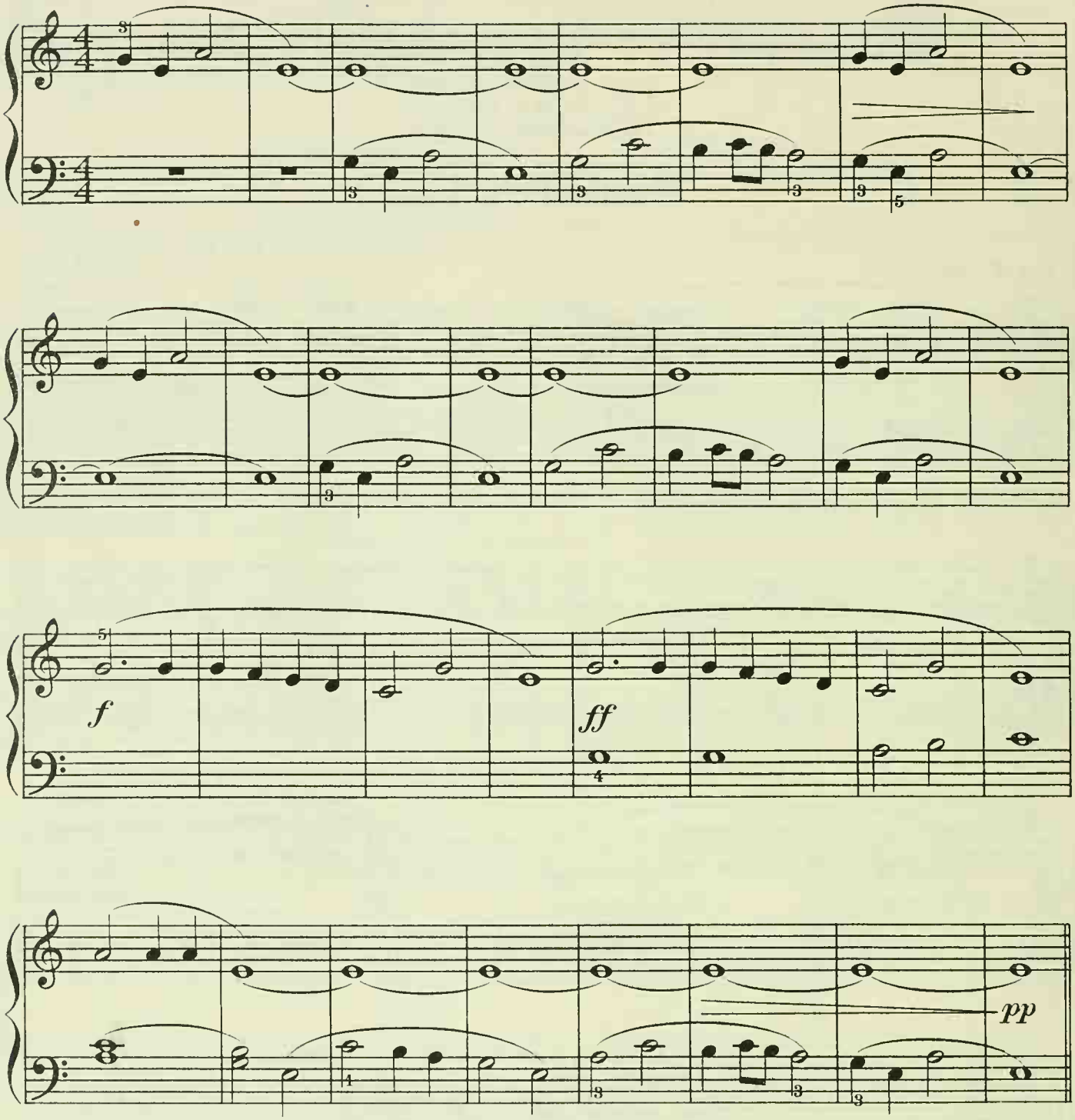
Key of D minor



Volga Boat Song

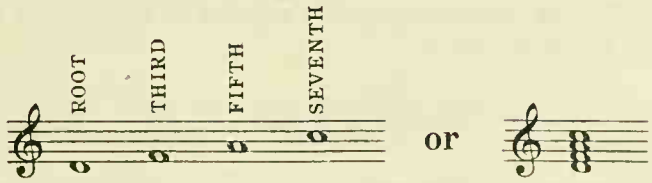
Russian Folk - song

Key of A minor



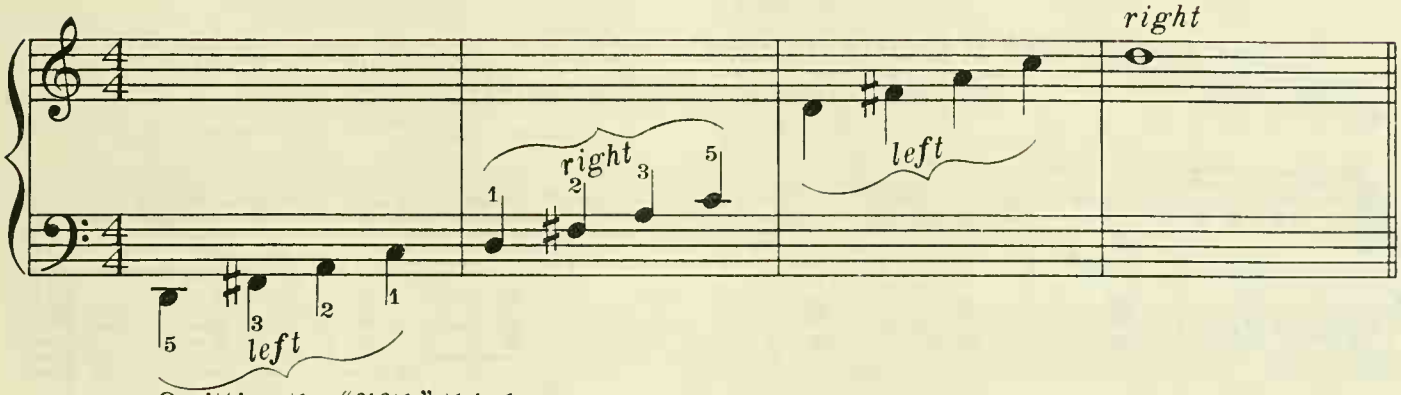
This well-known song should be a part of your memorized repertoire. The gradual crescendo from very soft to loud, and the decrescendo back to very soft, suggest the effect of the boat coming from the distance, passing by, and disappearing. The strong feeling of accents suggests the physical exertion of the boatmen, straining on the ropes as they tow the boat.

Now let us build a Seventh Chord on D. The letters will be D, F, A, C



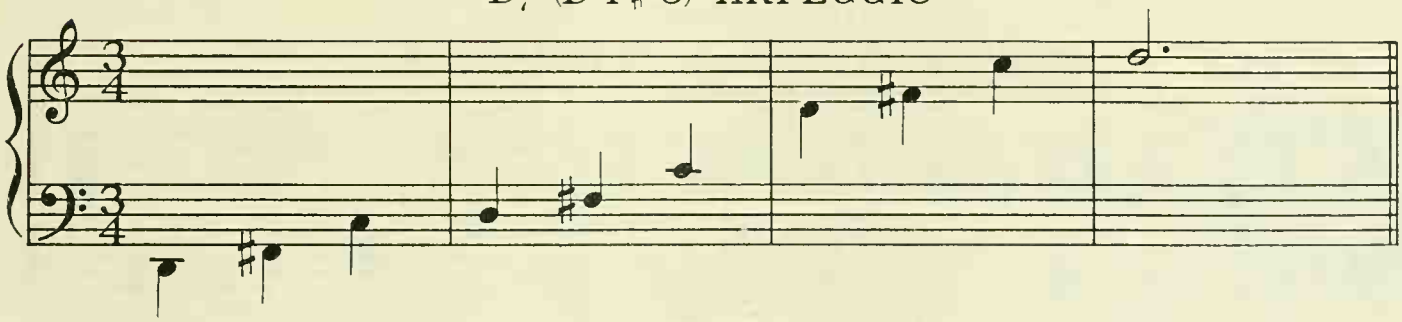
Experiment will show that to give this chord the same major effect as the C_7 on page 16, and the G_7 on page 10, we will need to use F♯.

D_7 (D F♯ A C) ARPEGGIO

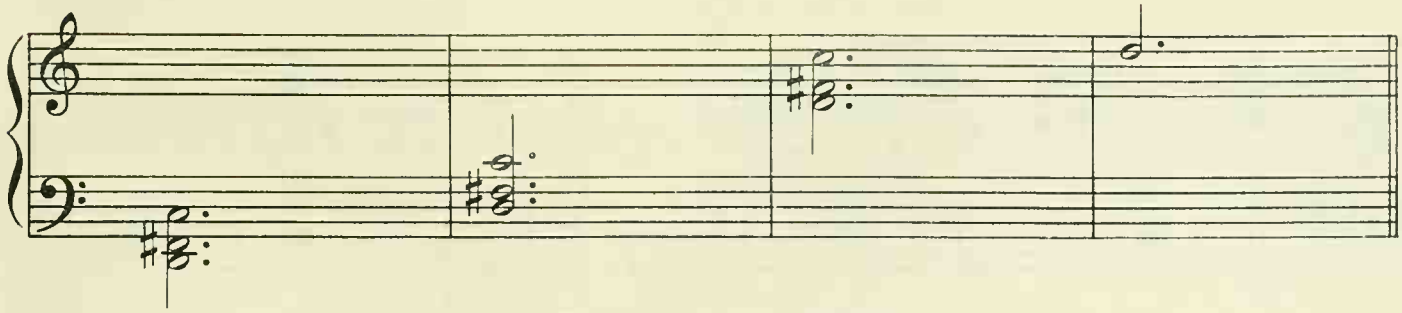


Omitting the "fifth" this becomes—

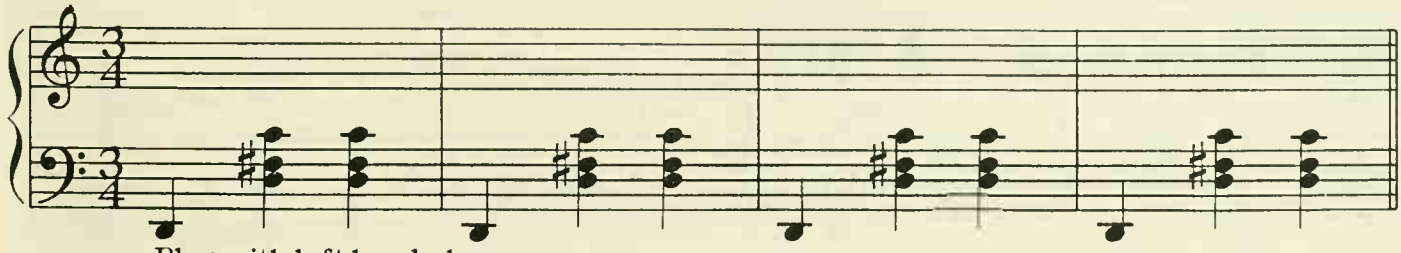
D_7 (D F♯ C) ARPEGGIO



D_7 CHORD



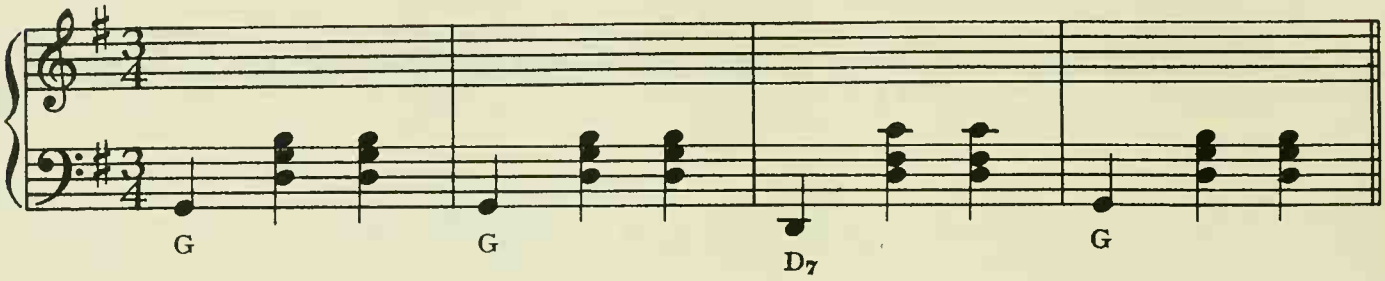
D_7 WALTZ BASS



Play with left hand alone.

As the C_7 (pages 16 and 17) demanded a resolution to F, so this chord needs to be followed by a G chord to feel completed. The F♯ which regularly occurs in the key of G can be placed at the beginning for the signature in the following,

WALTZ BASS in G

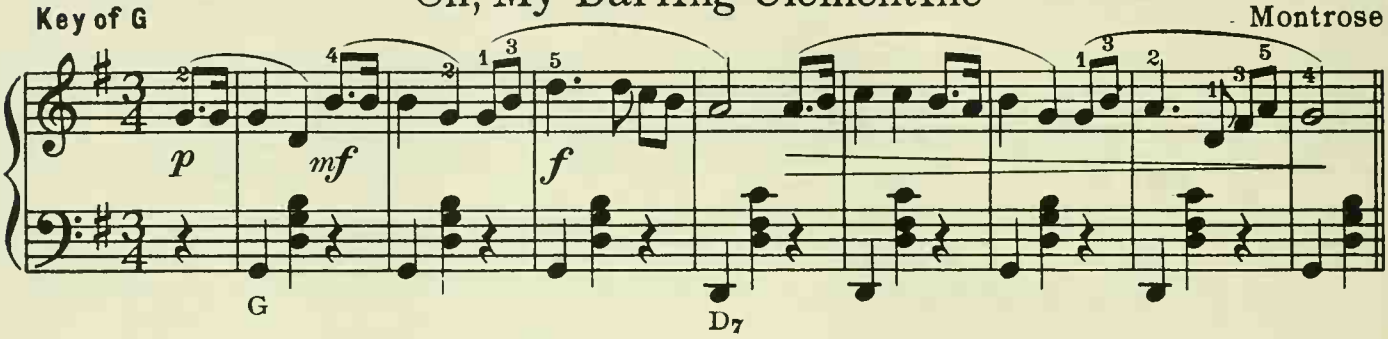


Using a rest instead of the final chord in each measure, we have the bass for

Oh, My Darling Clementine

Key of G

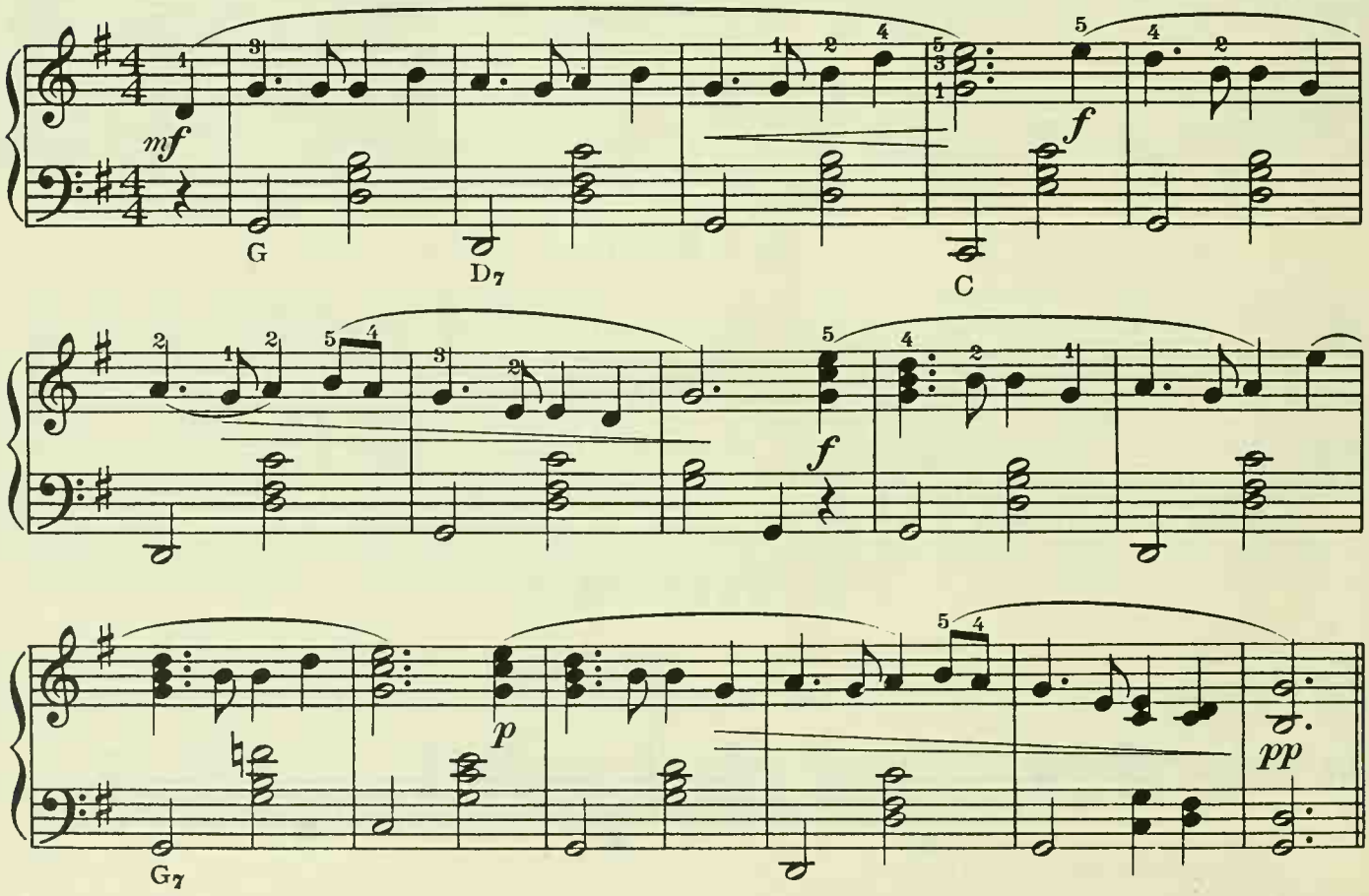
Montrose



Auld Lang Syne

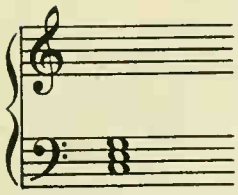
using G-D_7-C and G_7 chords in the key of G

Scotch Air

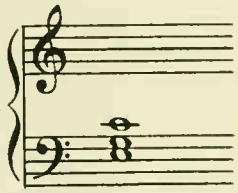


It is quite easy to find all the positions of the chords you have learned

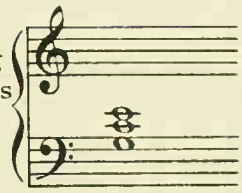
Play the triad C E G



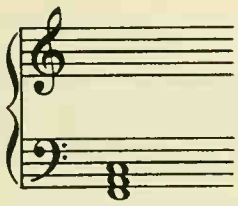
The next position transfers C from the bottom to the top, making the chord E G C



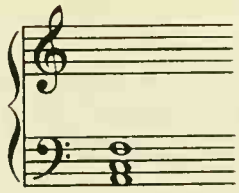
The remaining position transfers E, making the chord G C E



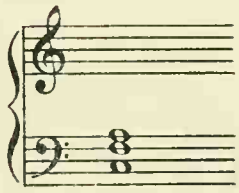
F A C



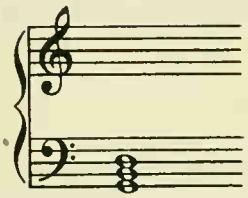
becomes A C F



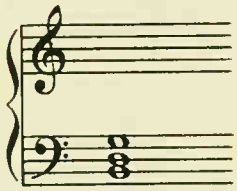
and C F A



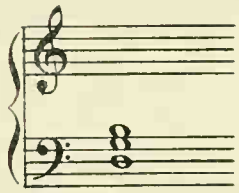
G B D



becomes B D G

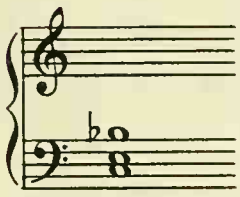


and D G B

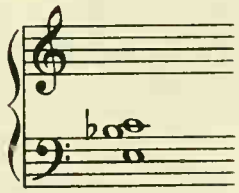


The C_7 chord C E G B♭ with G omitted

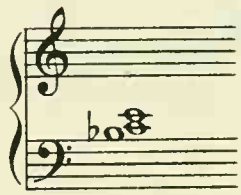
C E B♭



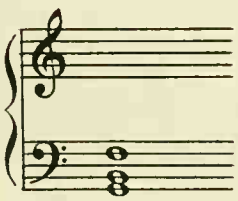
becomes E B♭ C



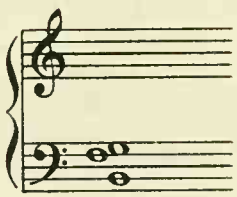
and B♭ C E



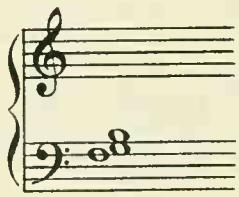
G B F



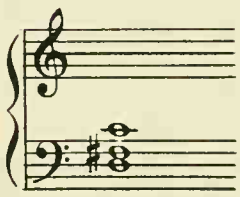
becomes B F G



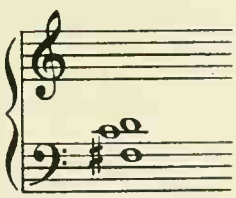
and F G B



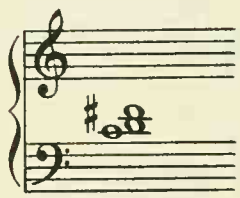
D F♯ C



becomes F♯ C D



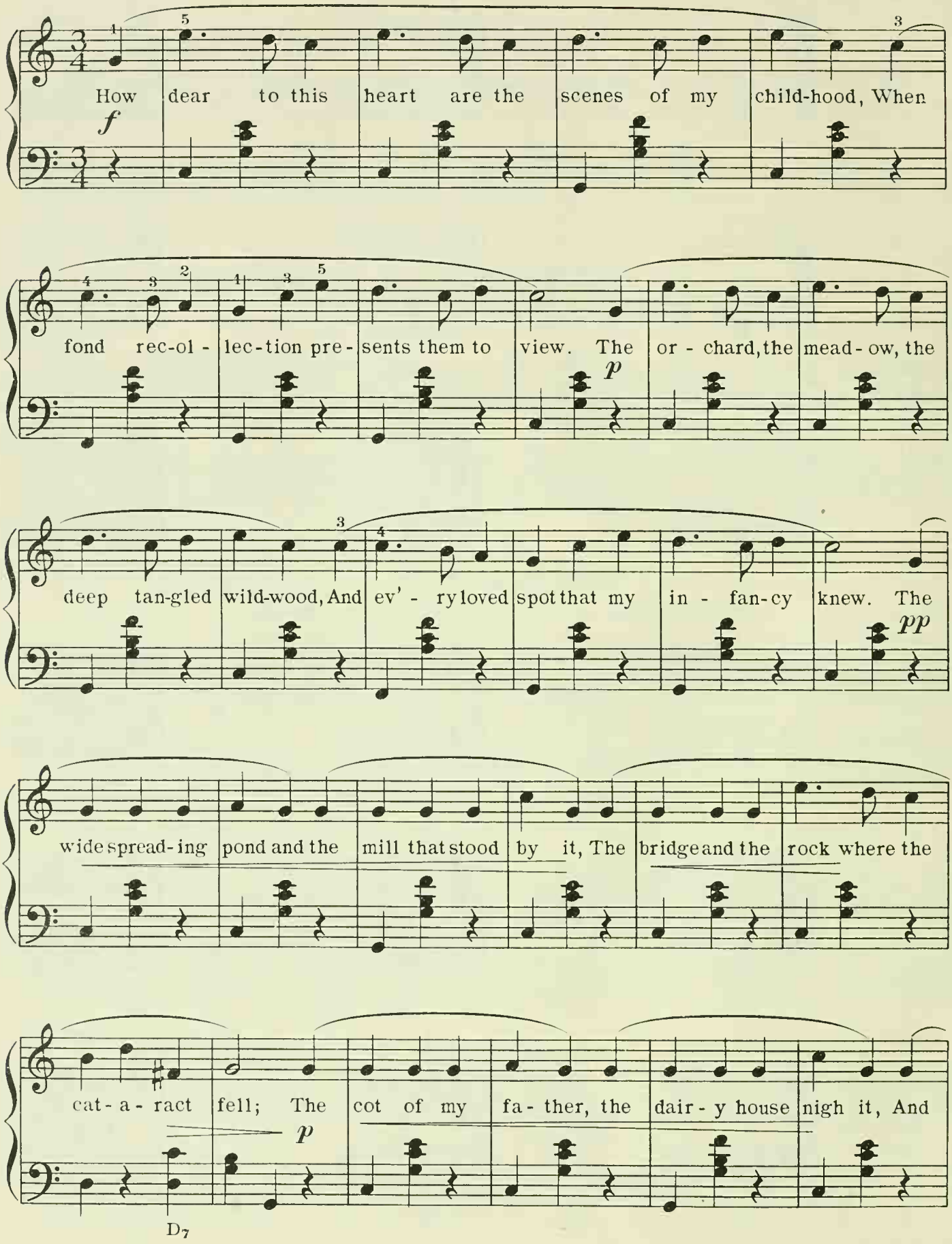
and C D F♯

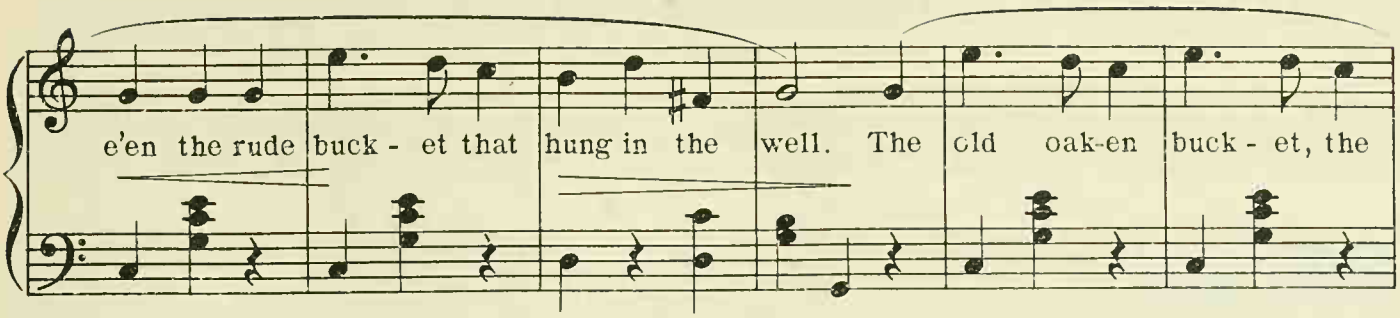


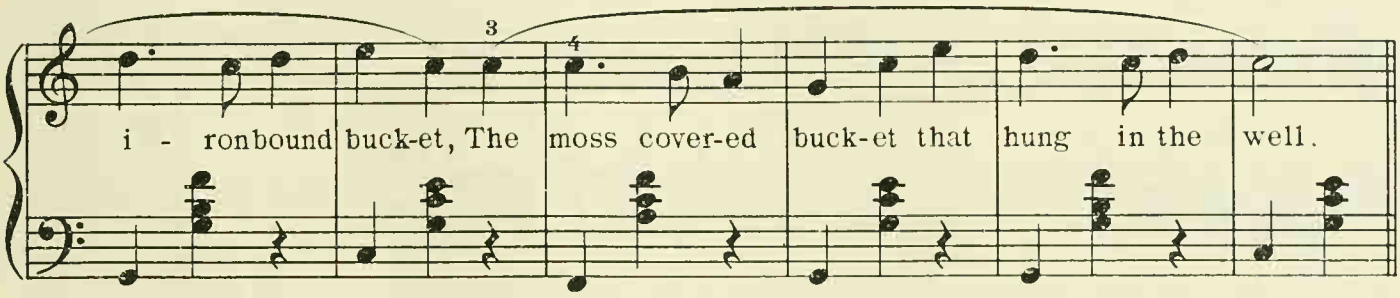
These two pieces in the key of C use the C-F-G_7-D_7 chords

Old Oaken Bucket

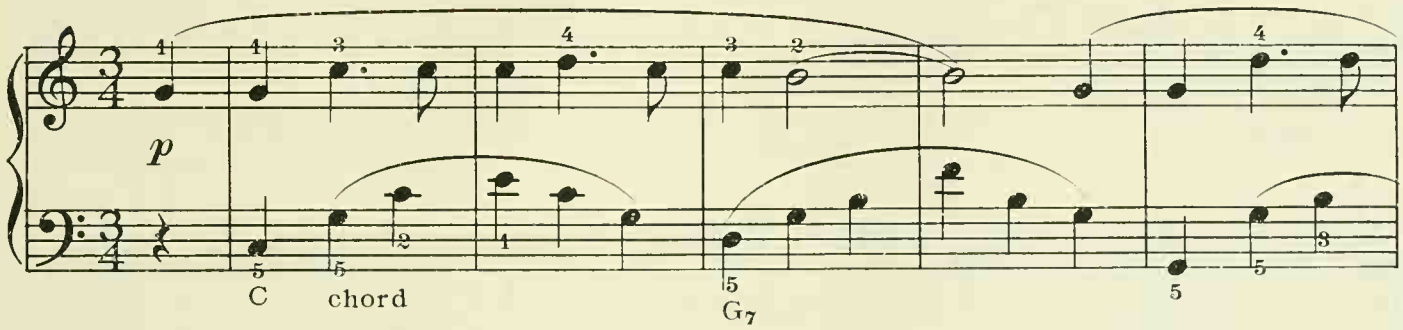
Samuel Woodworth — E. Kaillmark

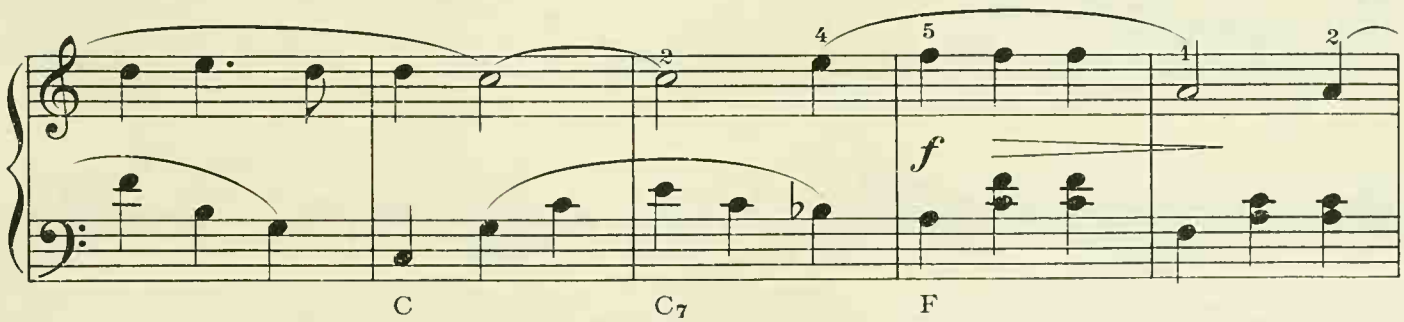


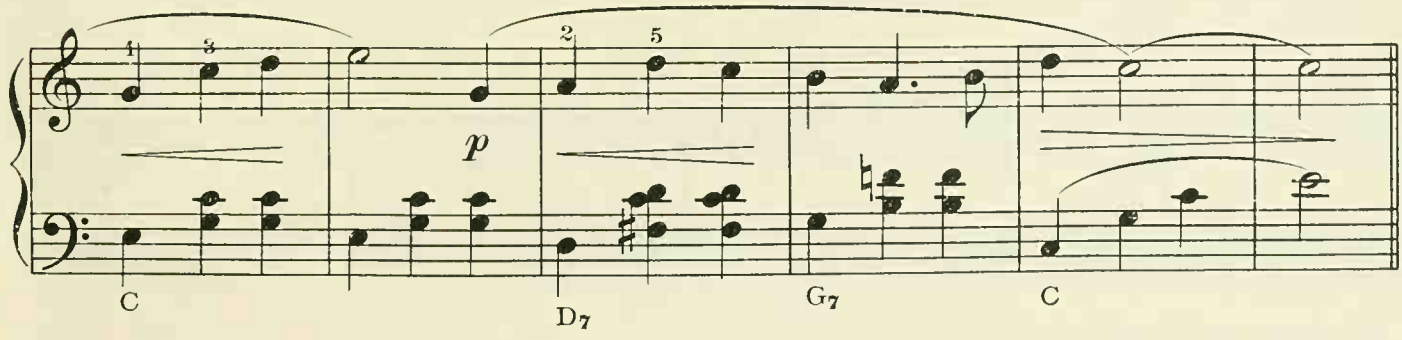




Gay Cabellero

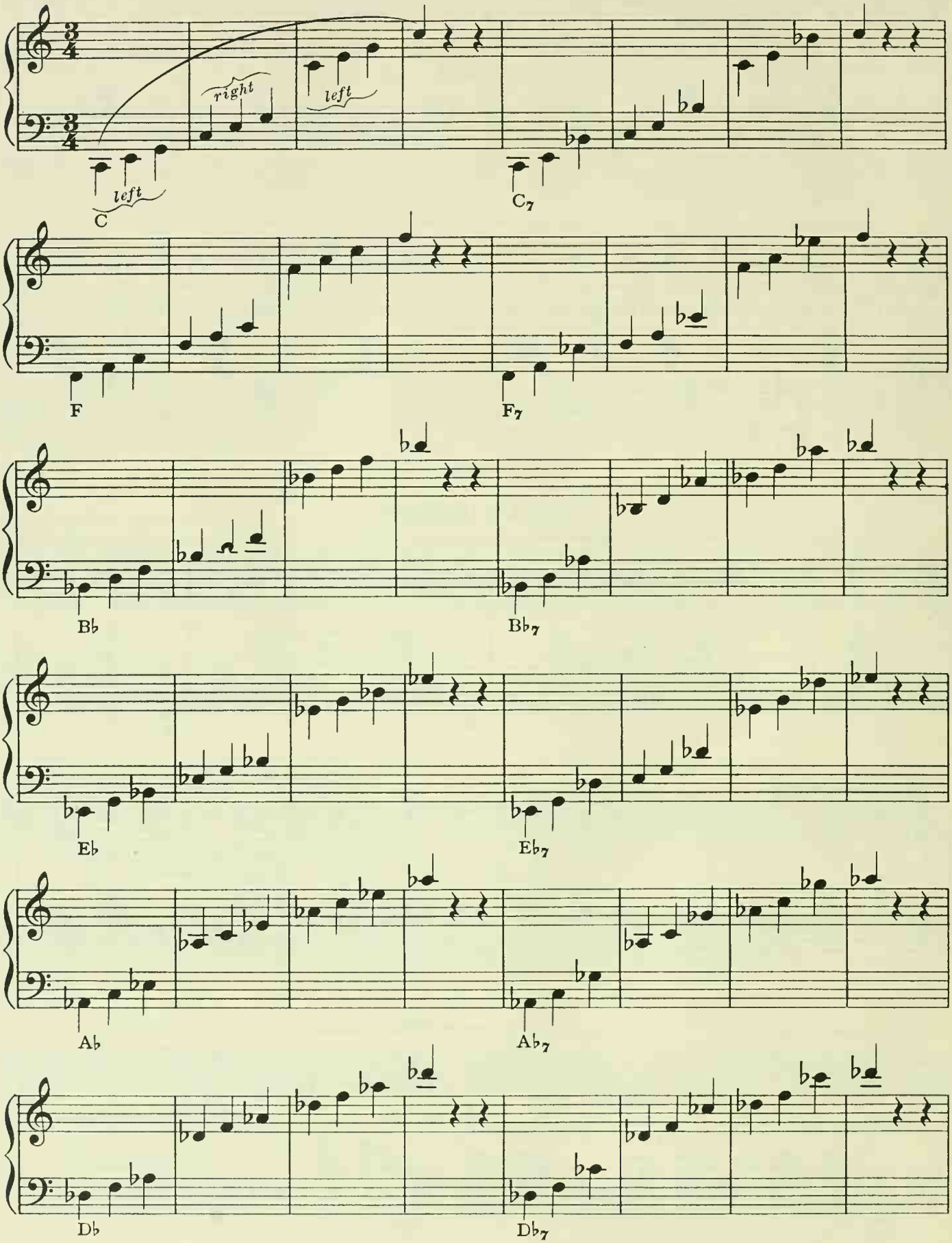




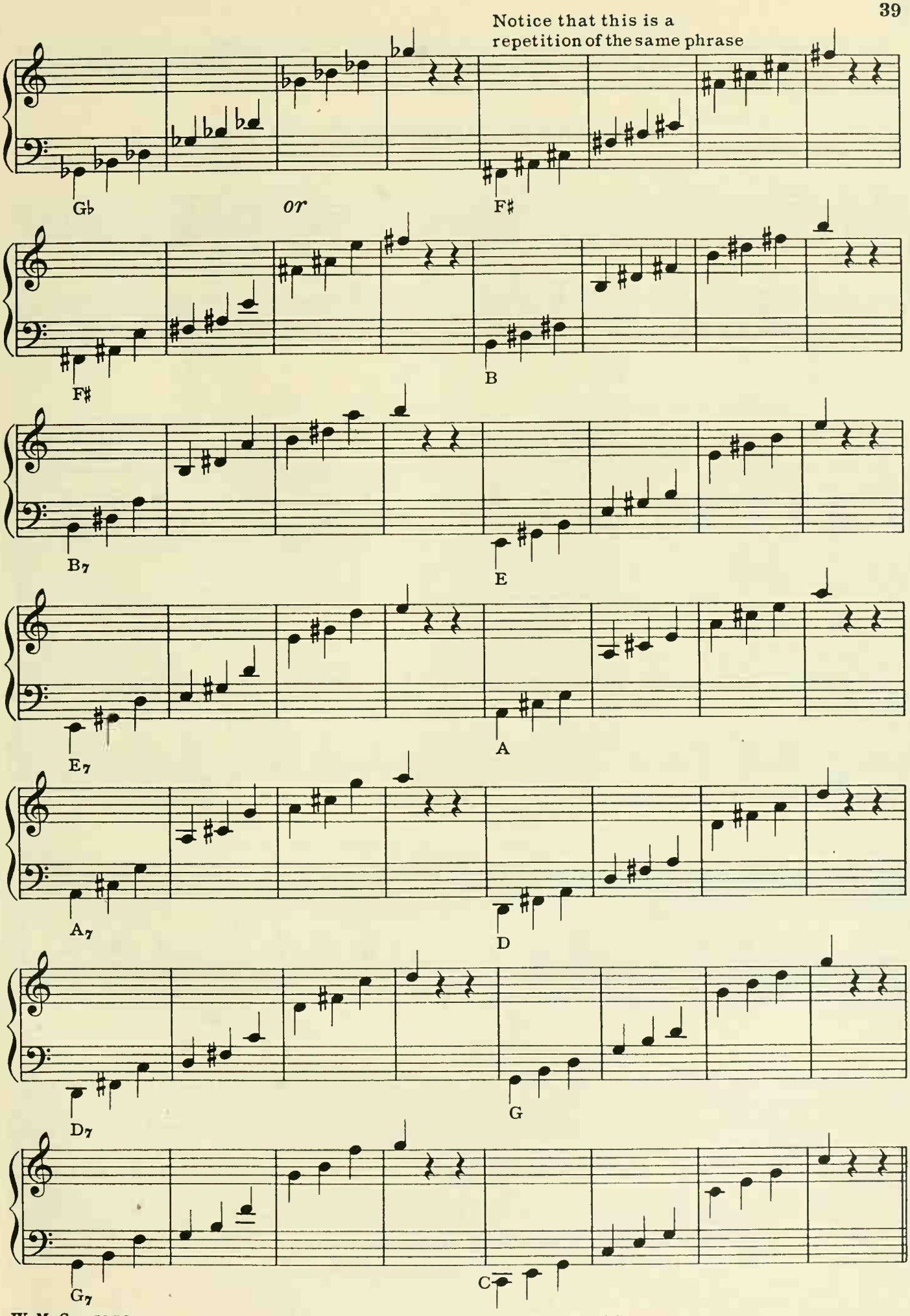


MODULATING ARPEGGIOS

Each triad can be turned into a Seventh Chord which resolves into a new key



The teacher may prefer to present this material by rote.

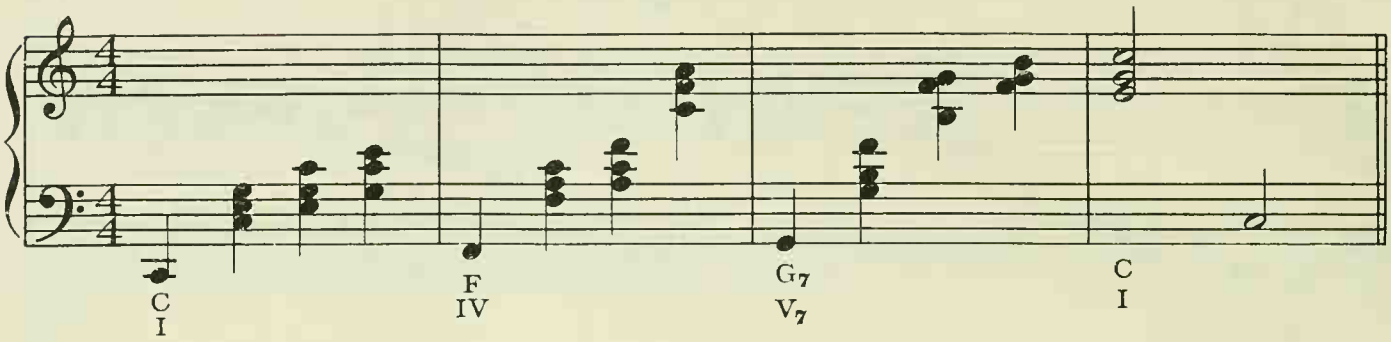


Repeat these ARPEGGIOS as SOLID CHORDS

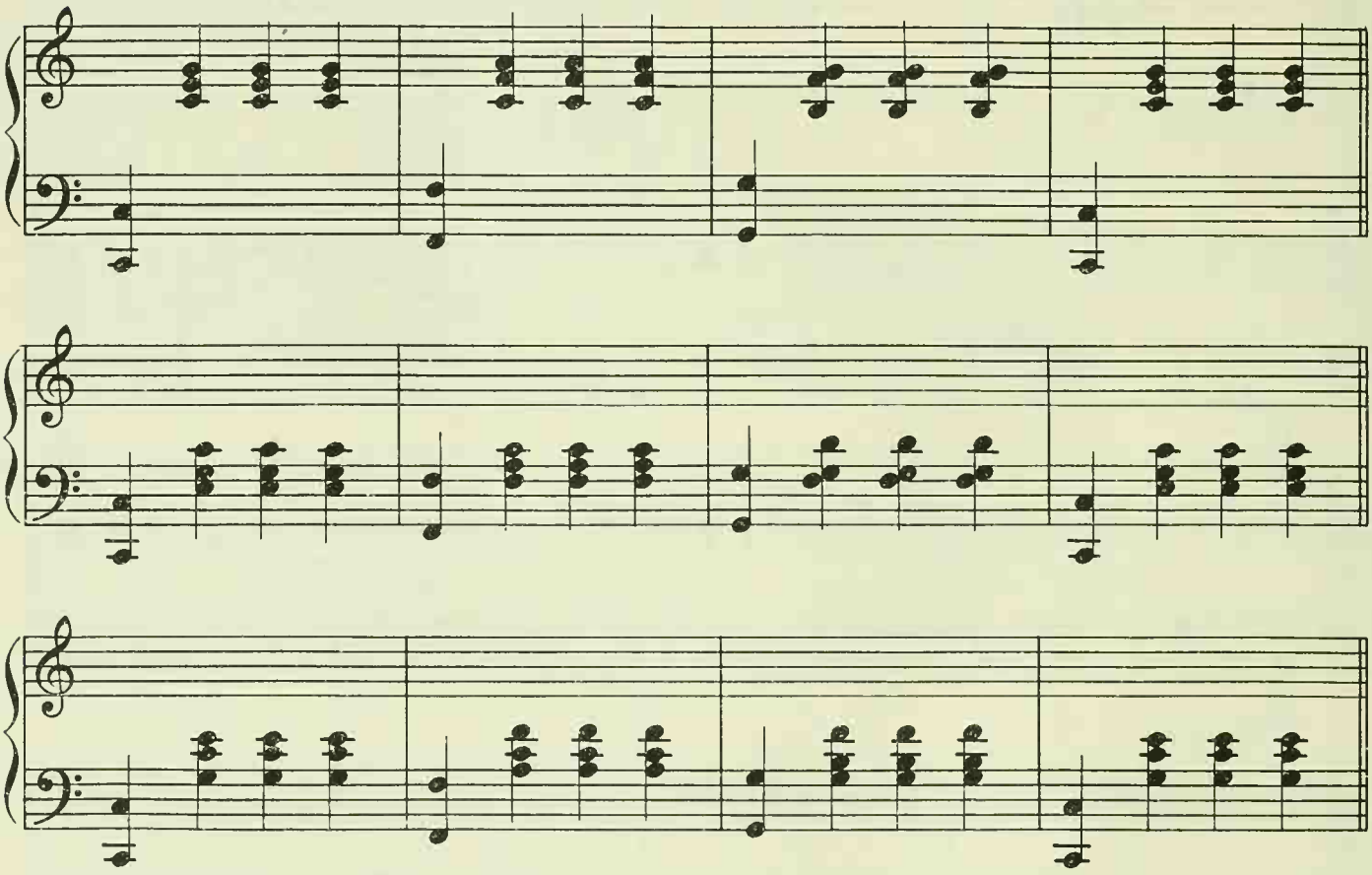
You have now played all the major chords. By building a chord on the first, fourth and fifth note of any key (I, IV, V chords) you will have the most commonly used harmonies in that key. The chord on the fifth of the key is frequently a seventh chord.

LEFT HAND PIECE

Key of C



Other basses derived from these chords are:



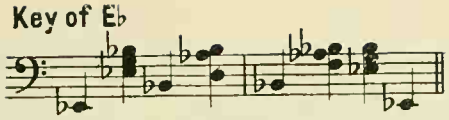
To play these chord pieces in minor, lower the "third" of the I chord and of the IV chord, but keep the V_7 the same as in major.

These chord combinations may also be played in arpeggio style (as on page 38 and 39), in the style of the first part of GAY CABELLERO (page 37) and in many other rhythms and styles.

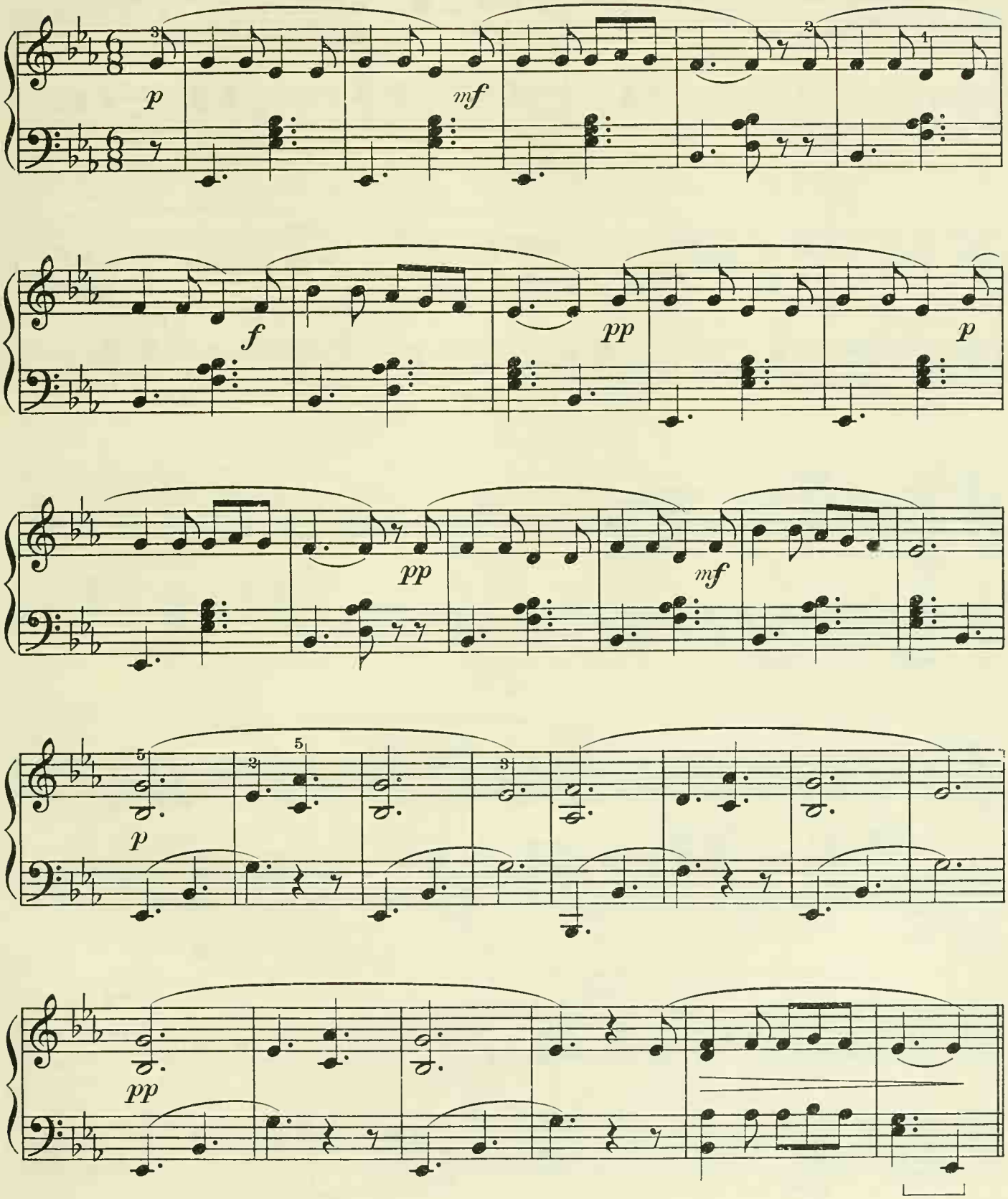
Facility in playing these combinations in all major and minor keys will be useful in the following ways.

1. As a preparatory exercise to playing a piece in each key.
2. As a bass for harmonizing familiar melodies.
3. As a bass for improvizing original melodies.

Key of E♭

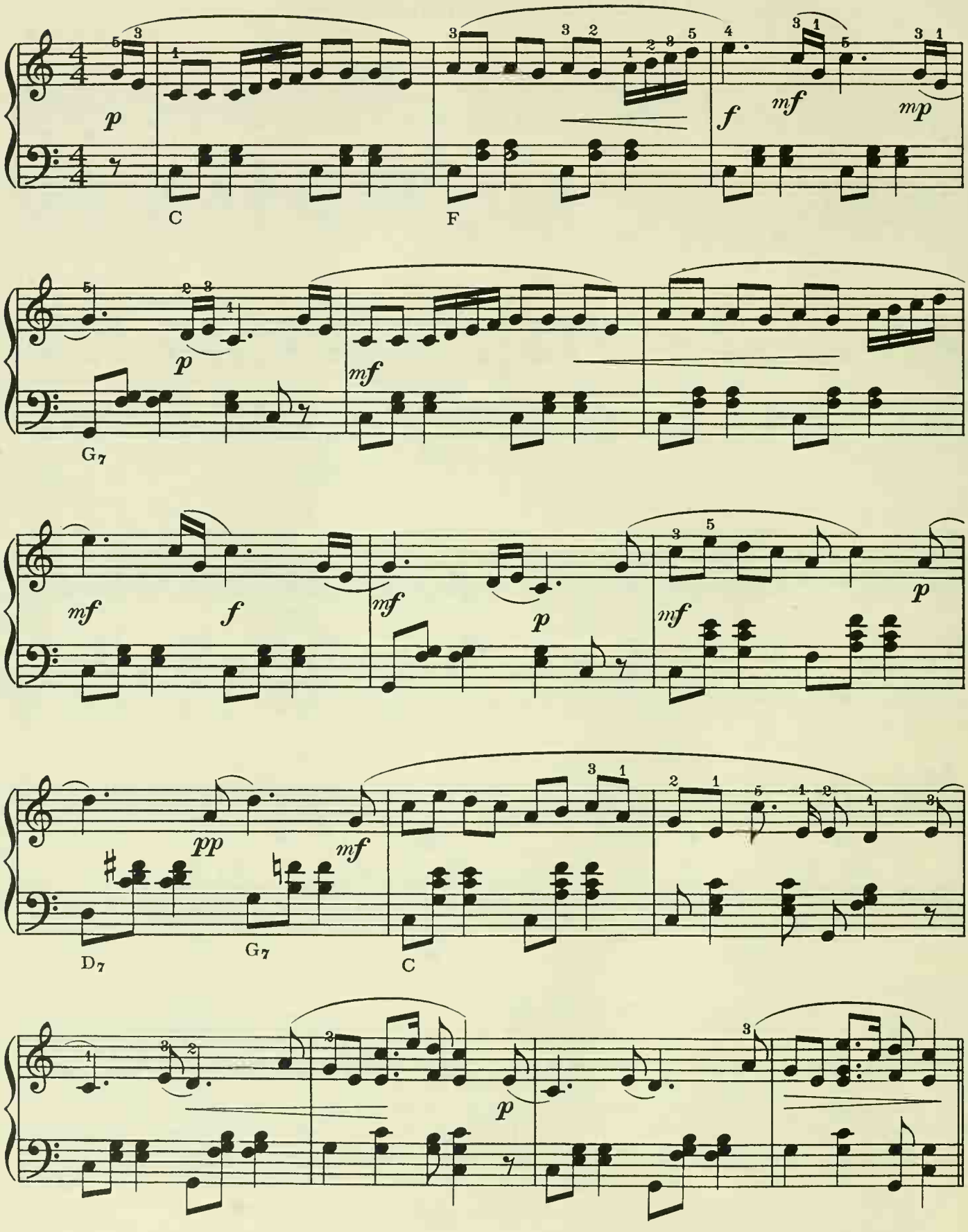


Goodbye, My Lover, Goodbye



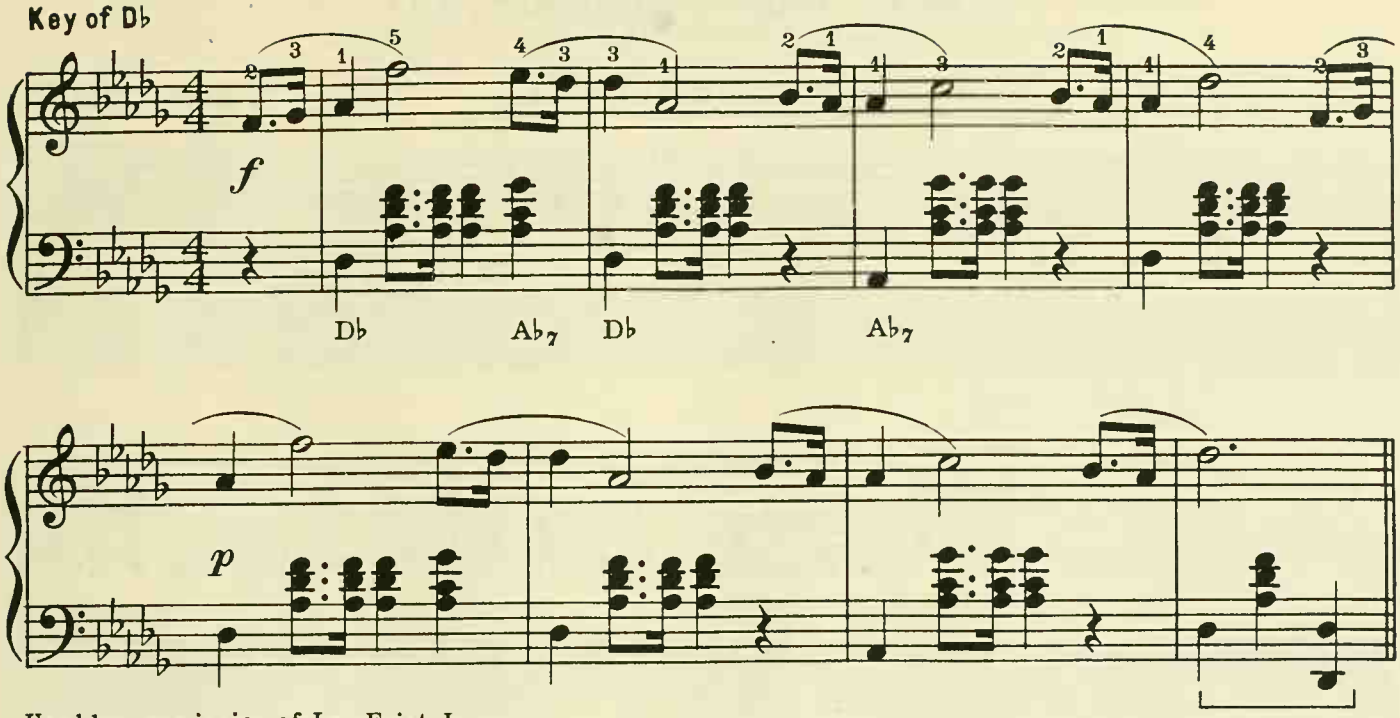
Dixie

Dan D. Emmett



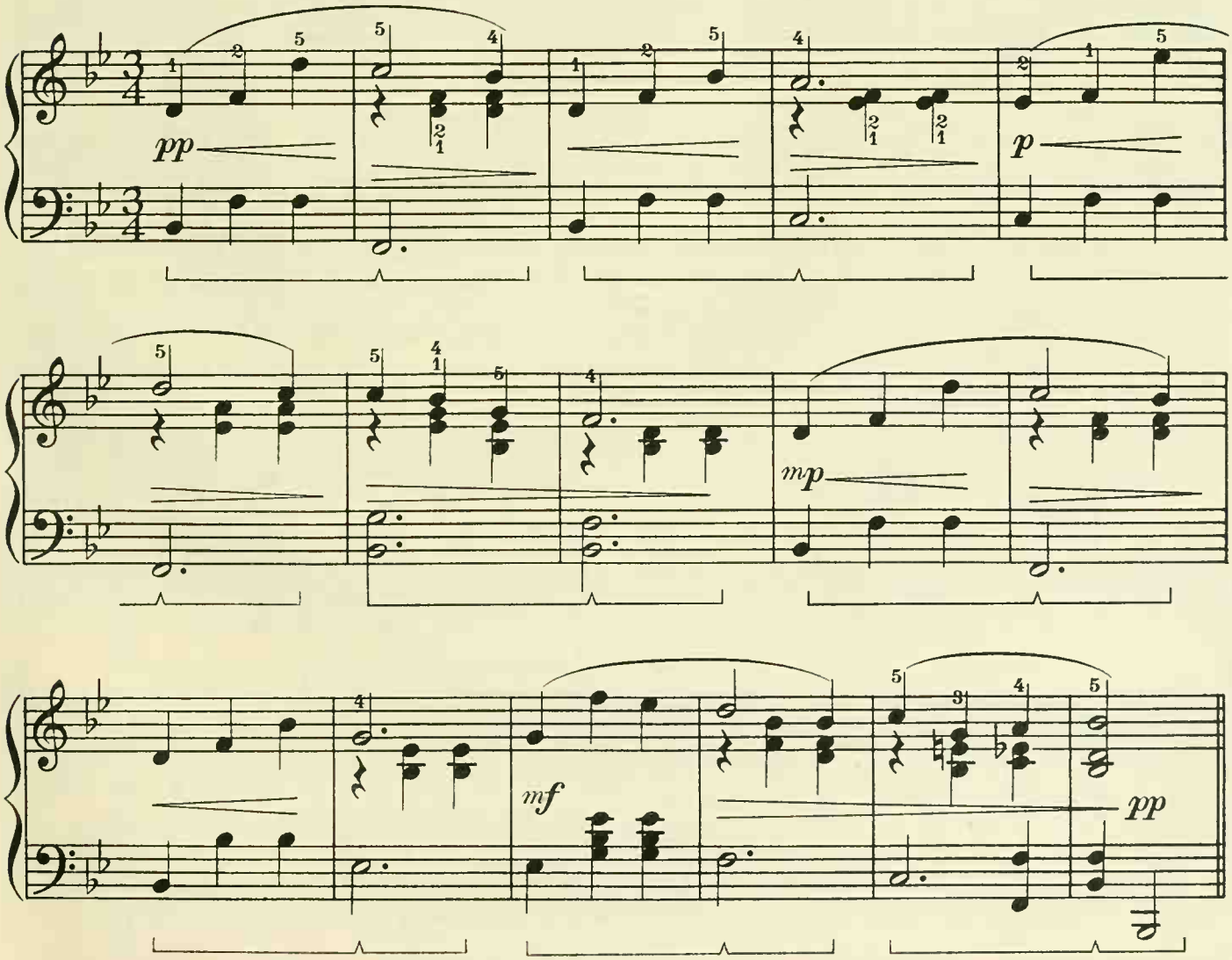
Boolah! Boolah!

Key of D♭



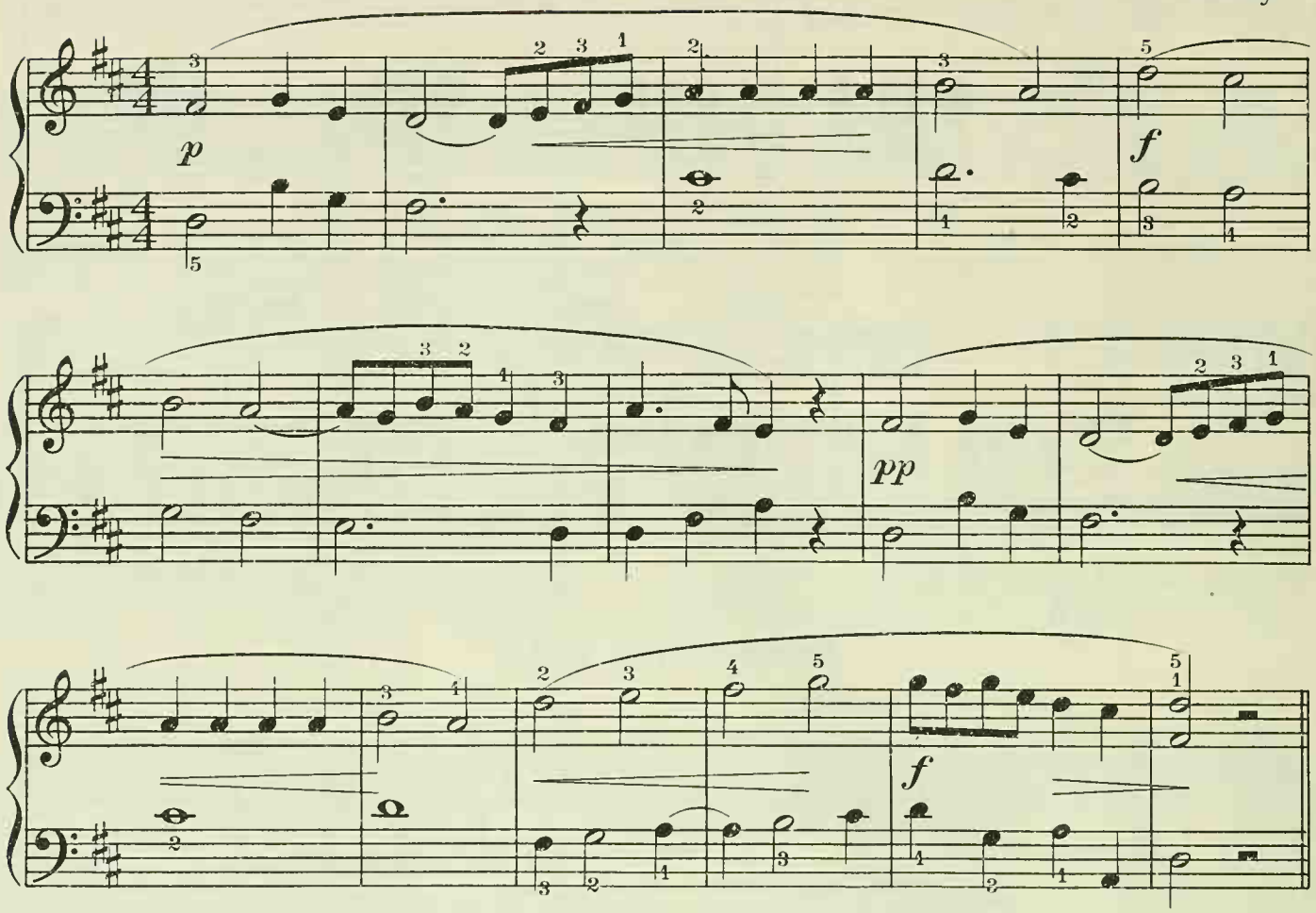
Used by permission of Leo Feist, Inc.

Rock-a-bye Baby



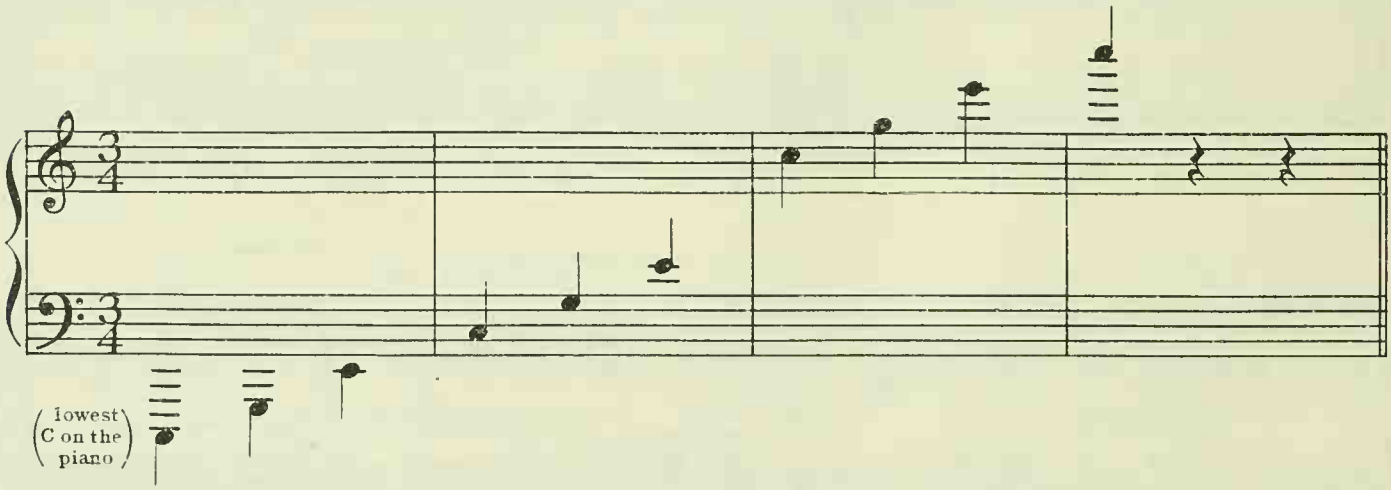
Allegro- from Symphony in D

Haydn



Here review all the ARPEGGIO and CHORD PIECES you have learned. The notes in the chords are capable of great variety in arrangement. With a little experimentation you will be able to invent many new arpeggio and chord effects for yourself.

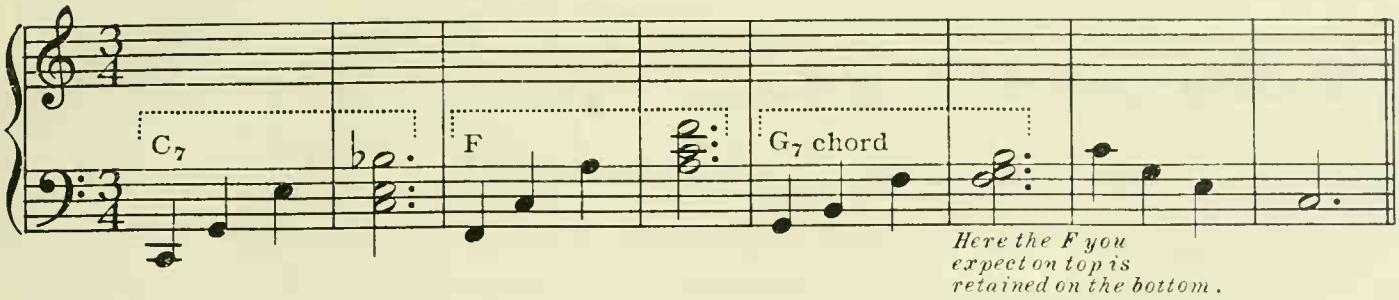
For example, let us take the C ARPEGGIO, C E G, C E G, C E G, C. Start on C and omit every other one so that the progression reads C G E, C G etc. By starting on the lowest C on the piano, you can cover most of the keyboard with this extended position.



You can try this extended position of the F and G chords. To gain the feeling of completion, end these C, F and G extended ARPEGGIOS with another C progression.

Many compositions are made by combining these extended arpeggios with solid chords, as in the following:

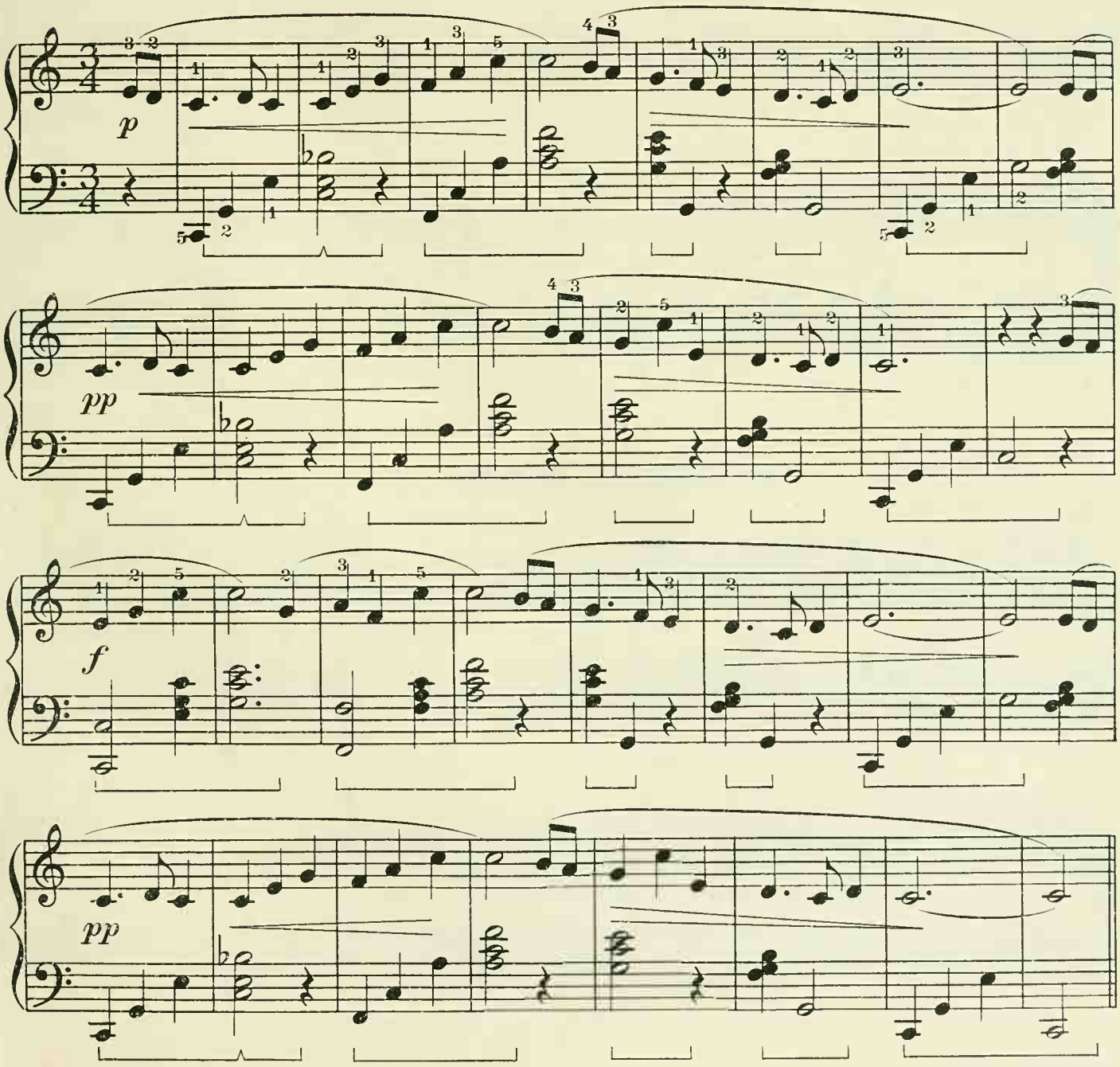
LEFT HAND PIECE



See how well a bass of this type can be used in the beautiful old melody given below

Believe Me, if all those Endearing Young Charms

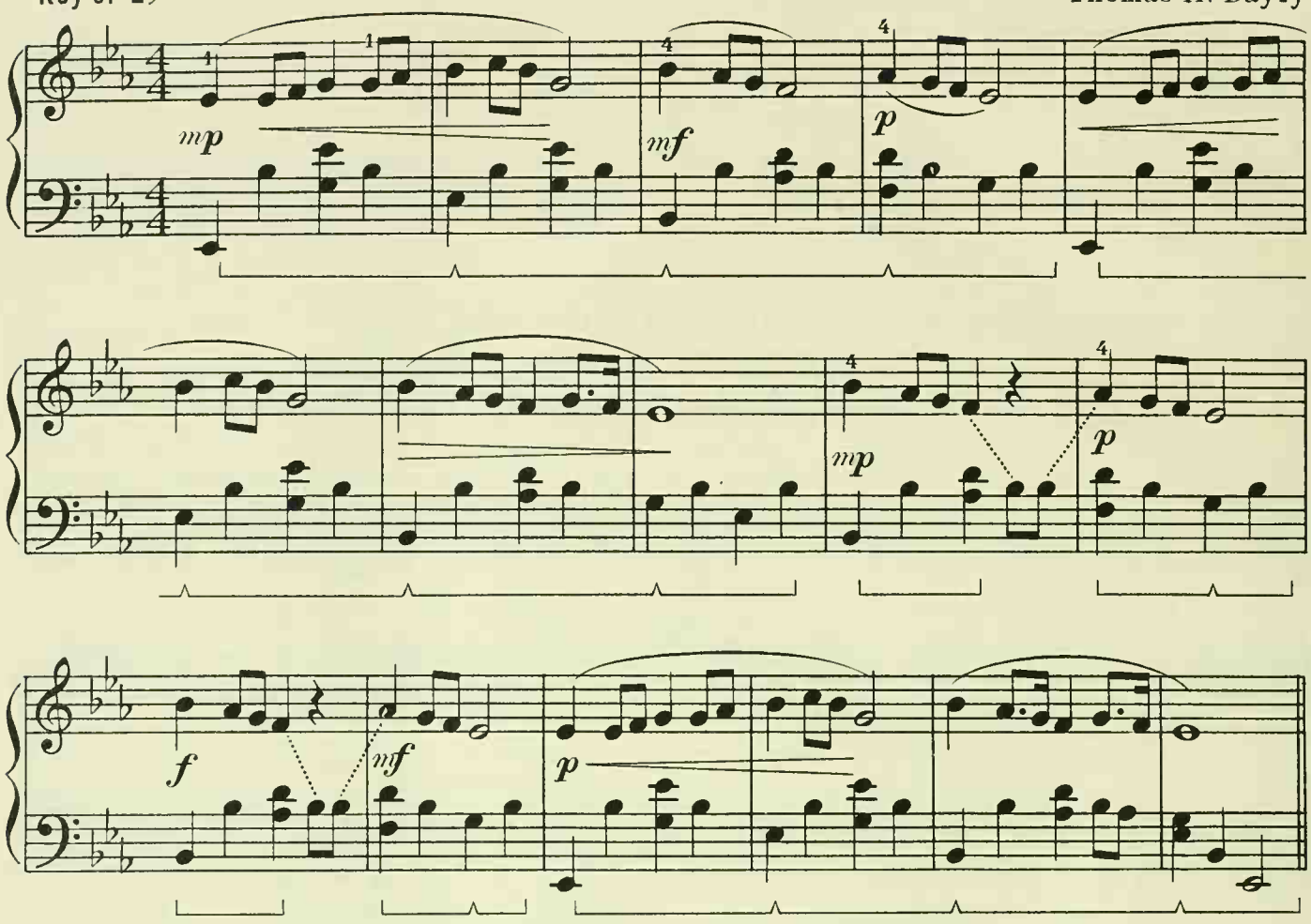
Irish Air



Long, Long Ago

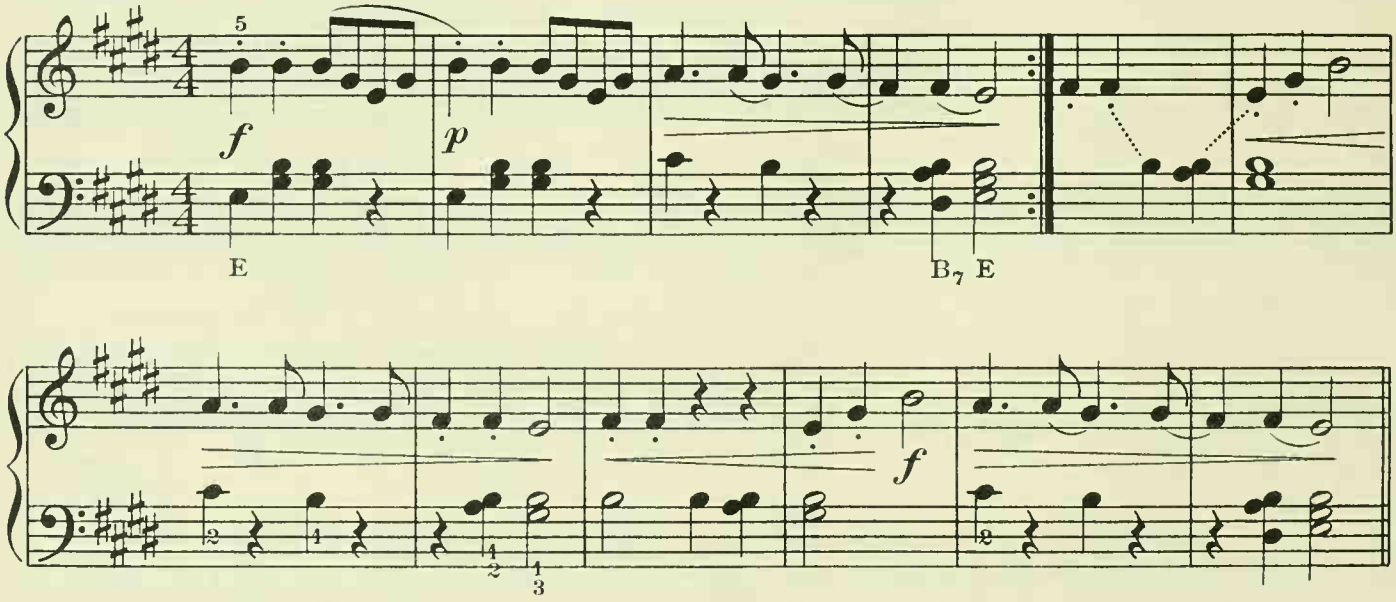
Key of E♭

Thomas H. Bayly



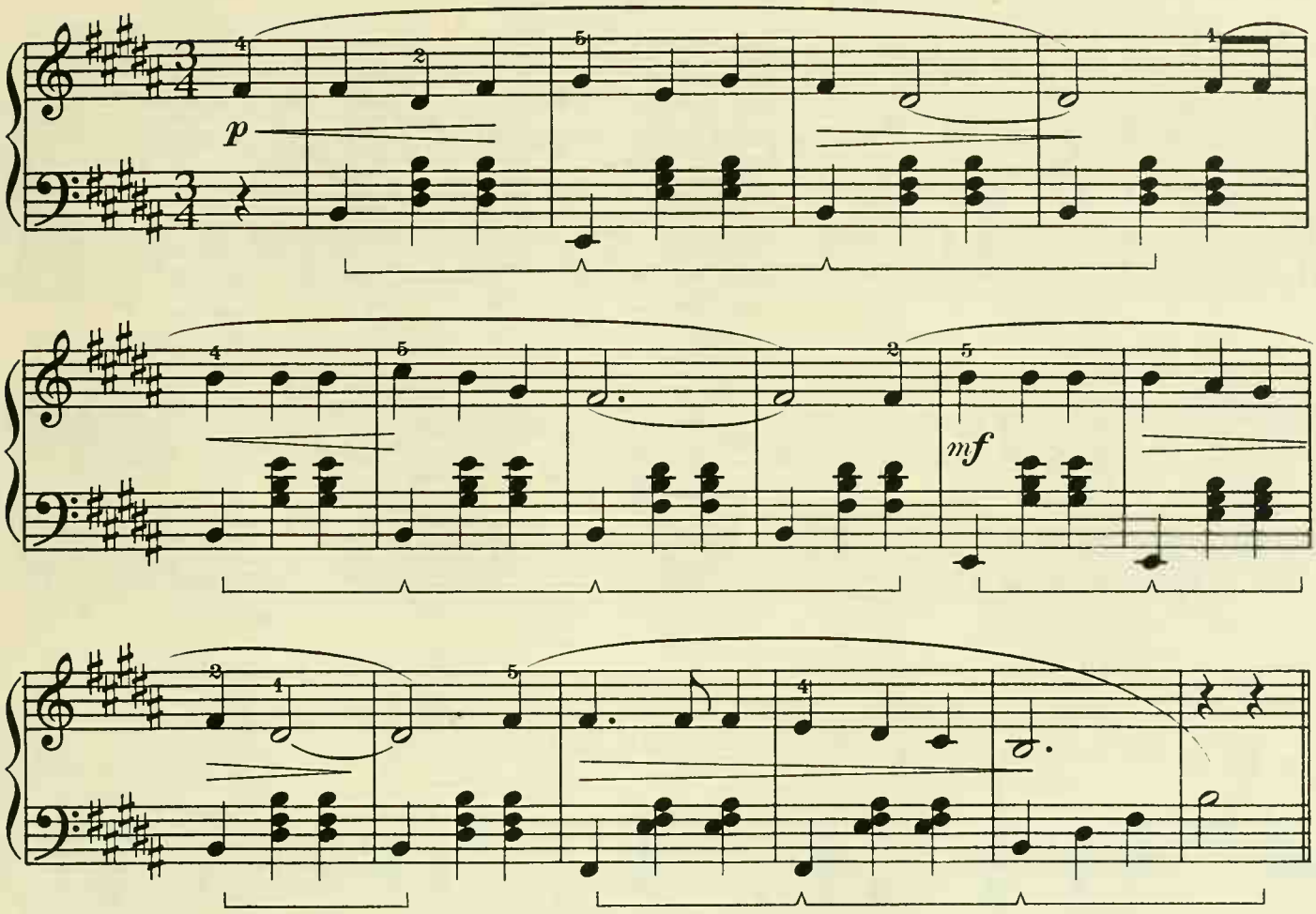
Russian Folk Dance

Key of E



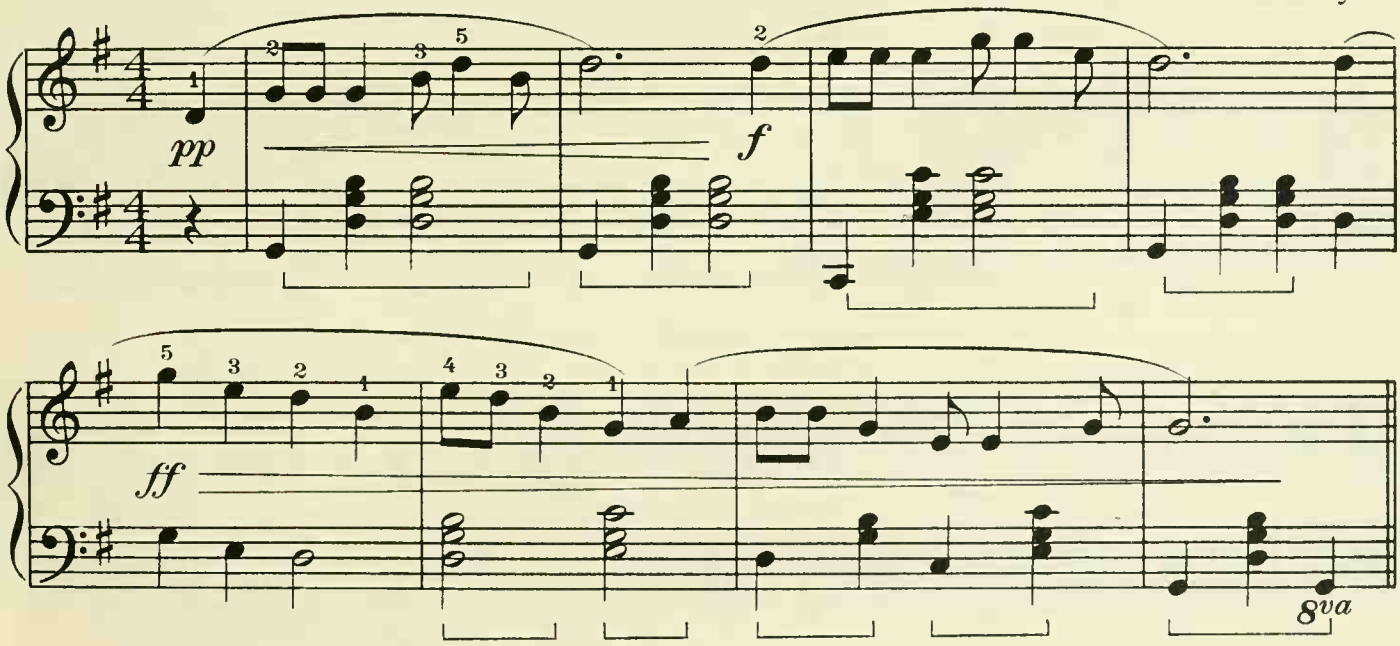
O Bury Me Out on the Prairie

Traditional Melody



Couldn't Hear Nobody Pray

Plantation Hymn

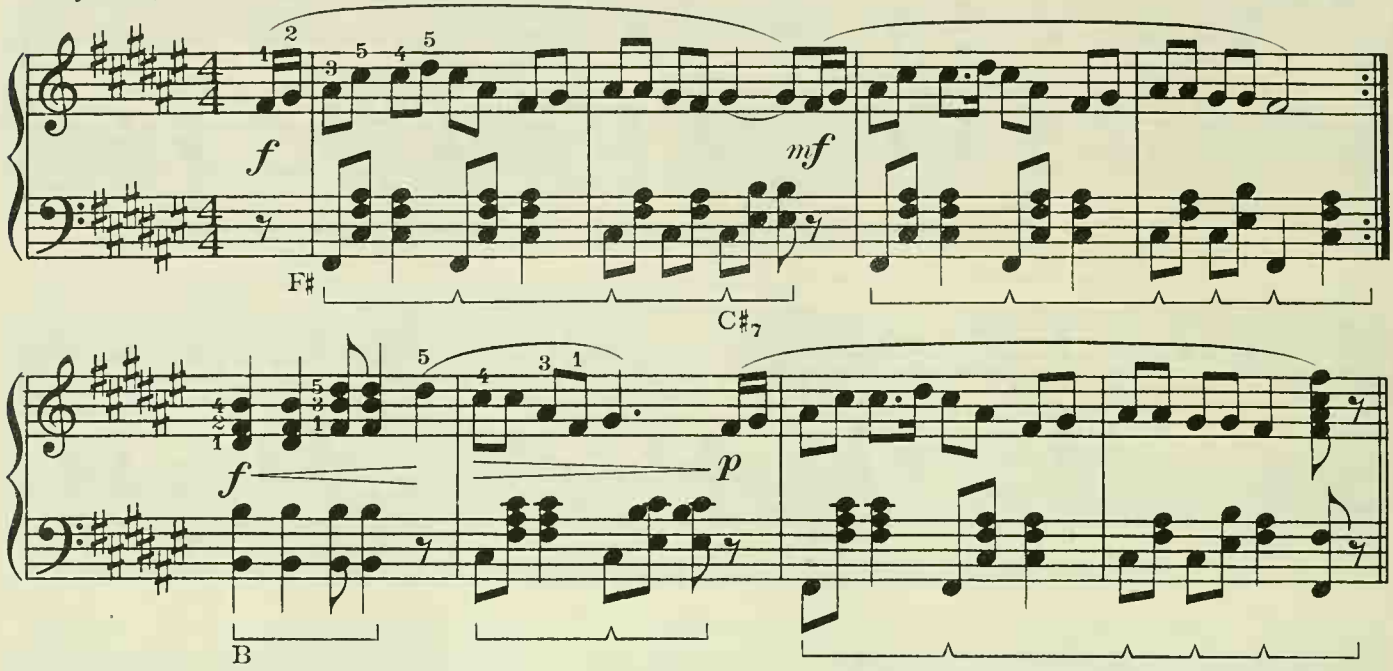


When you review the chord pieces (page 39) in the keys of F Sharp and G Flat, you will notice that these two keys are identical, but have different musical notation. Since they use all the black keys, they are easy to find on the piano.

Oh, Susannah!

Key of F♯

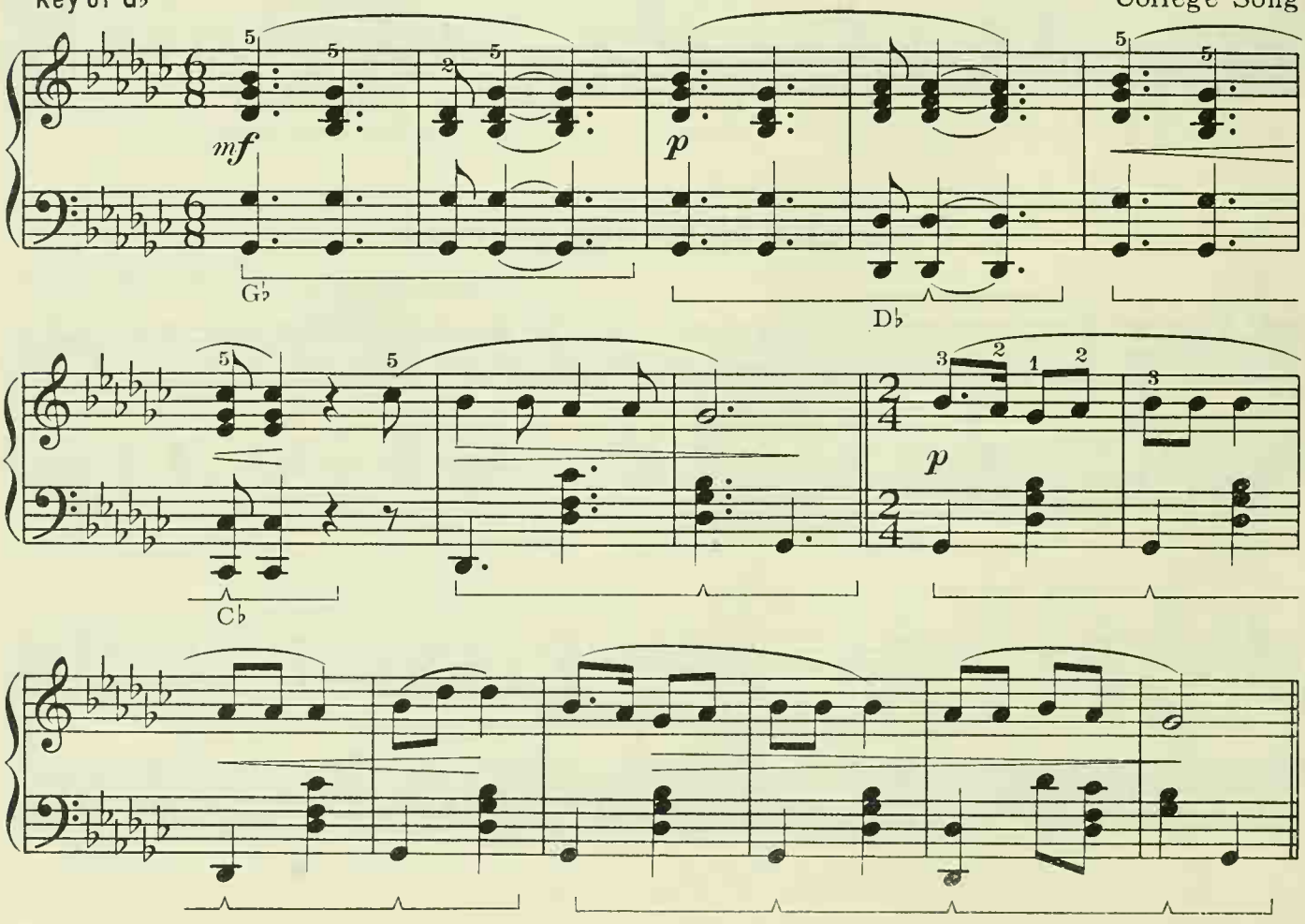
Stephen C. Foster



Good-night, Ladies

Key of G♭

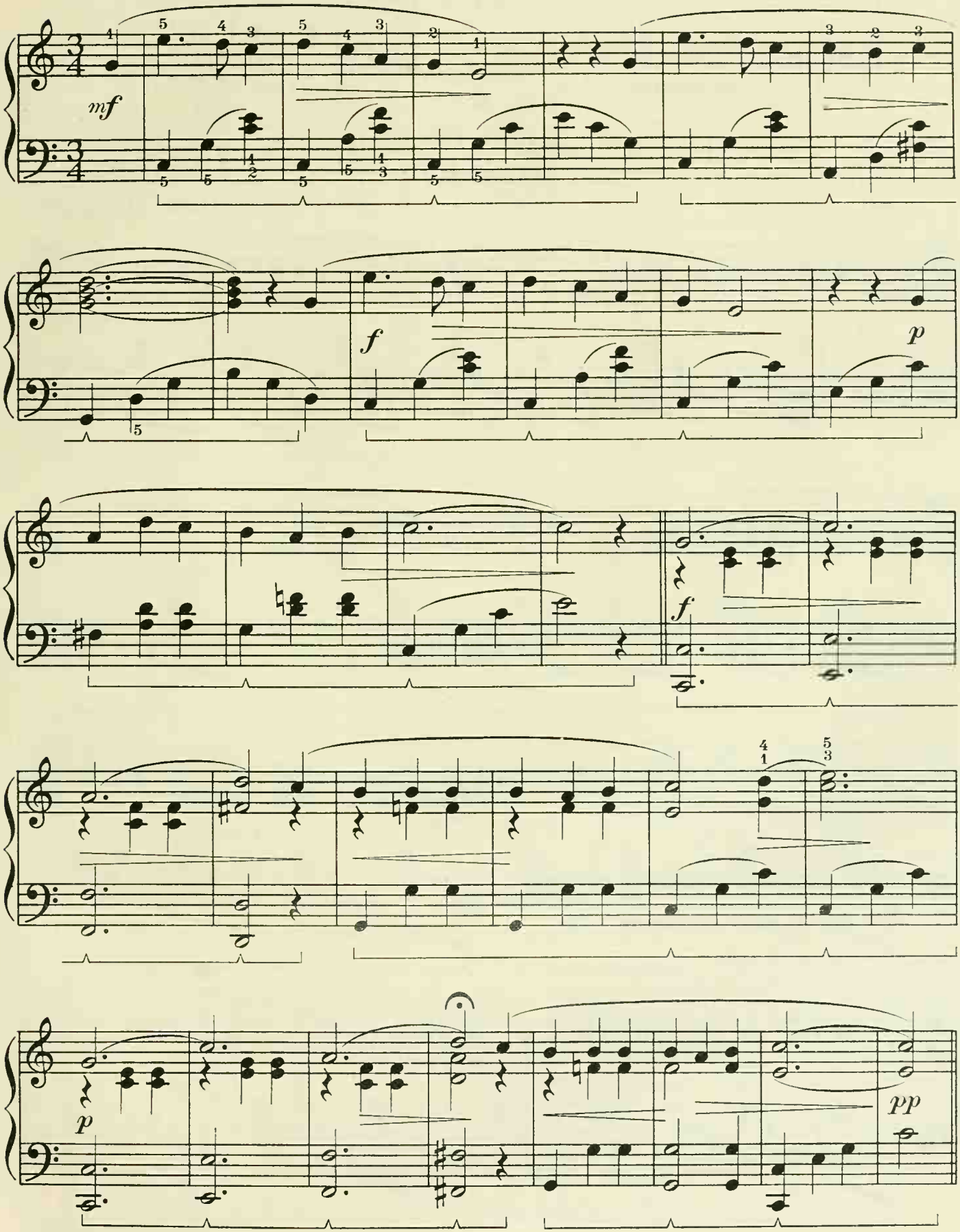
College Song



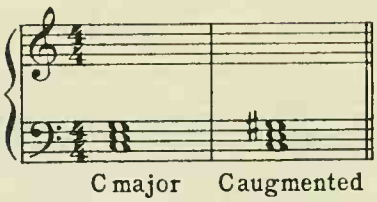
My Bonnie

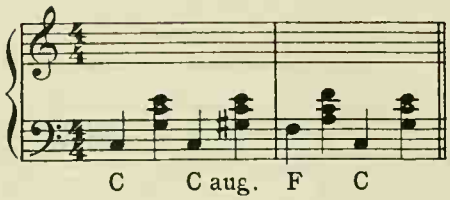
Old English Song

Moderato



If the fifth of a major chord is raised, we have an augmented chord.



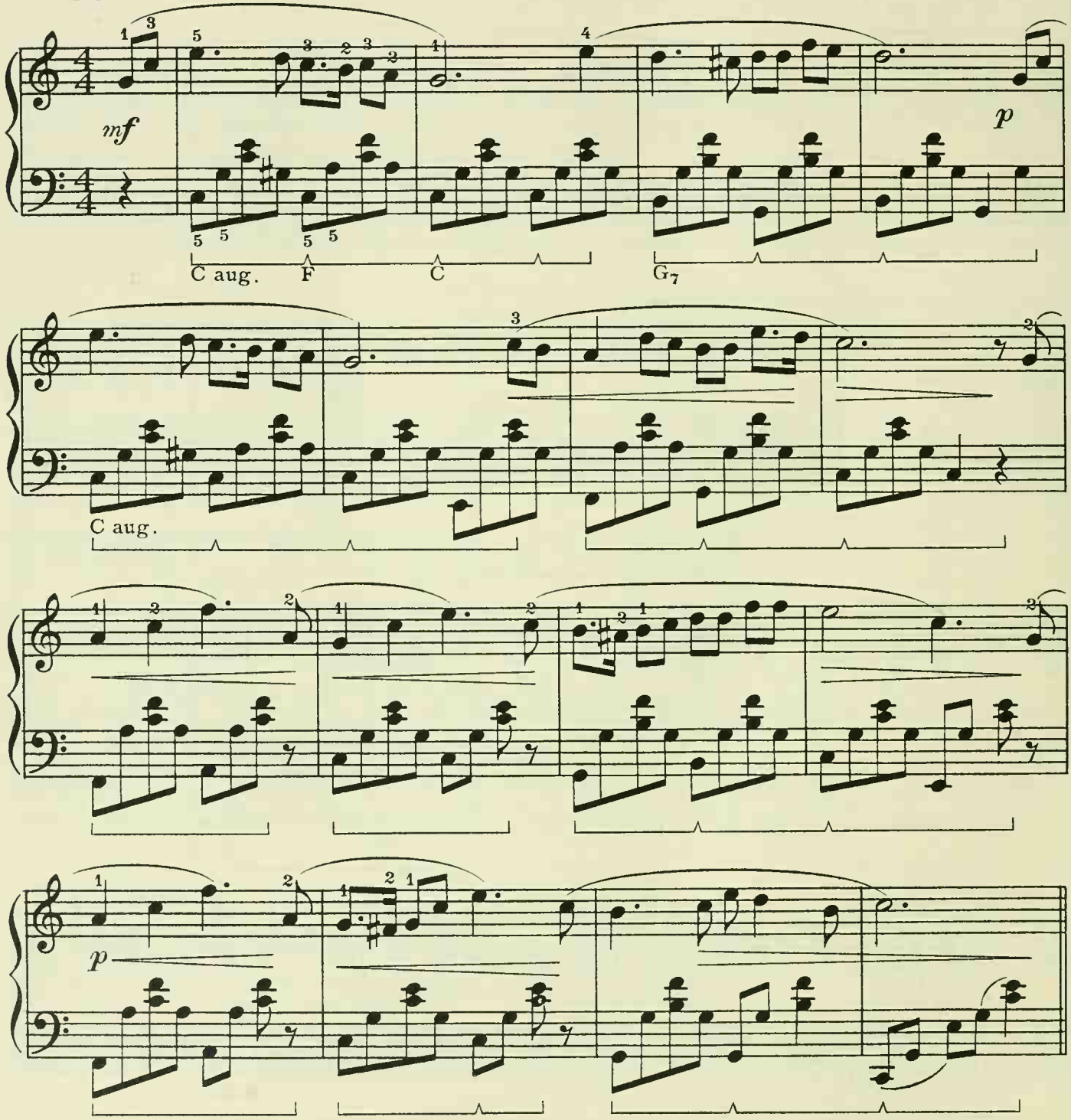


Aloha Oe

Farewell

Andante

Queen Liliuokalani

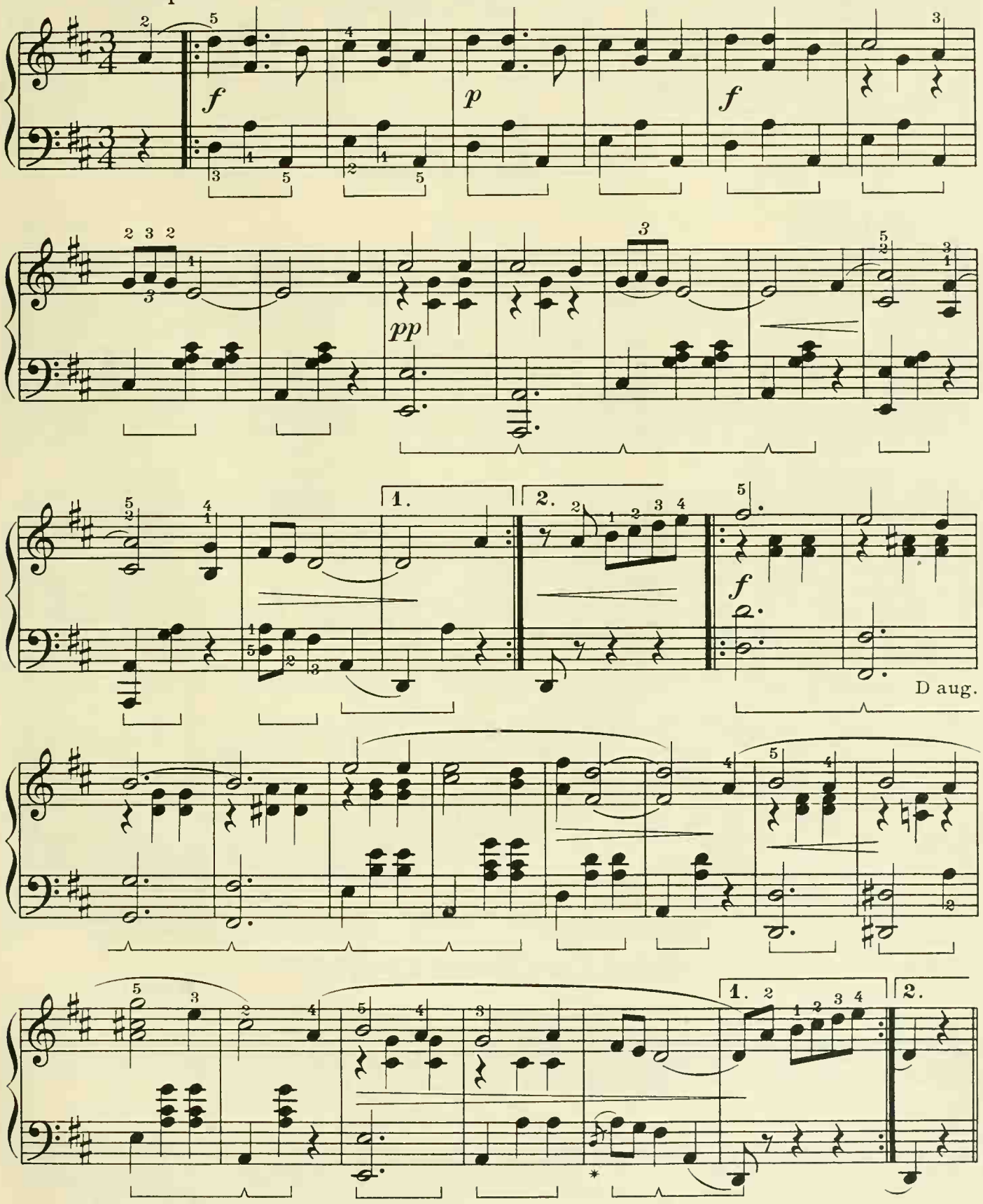


Cielito Lindo

Key of D

Con Spirito

Mexican Folk-song

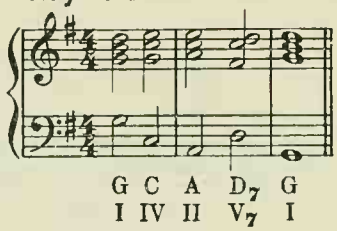


*An acciacciatura (small grace note with a line drawn through it— 𝆕) is played very quickly just before the the principal note.

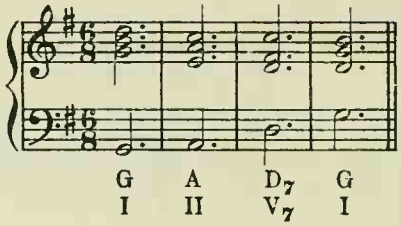
A minor chord built on the second scale step is a useful addition to your chord and arpeggio material.

It is easily used following the IV chord and preceding the V_7

Key of G

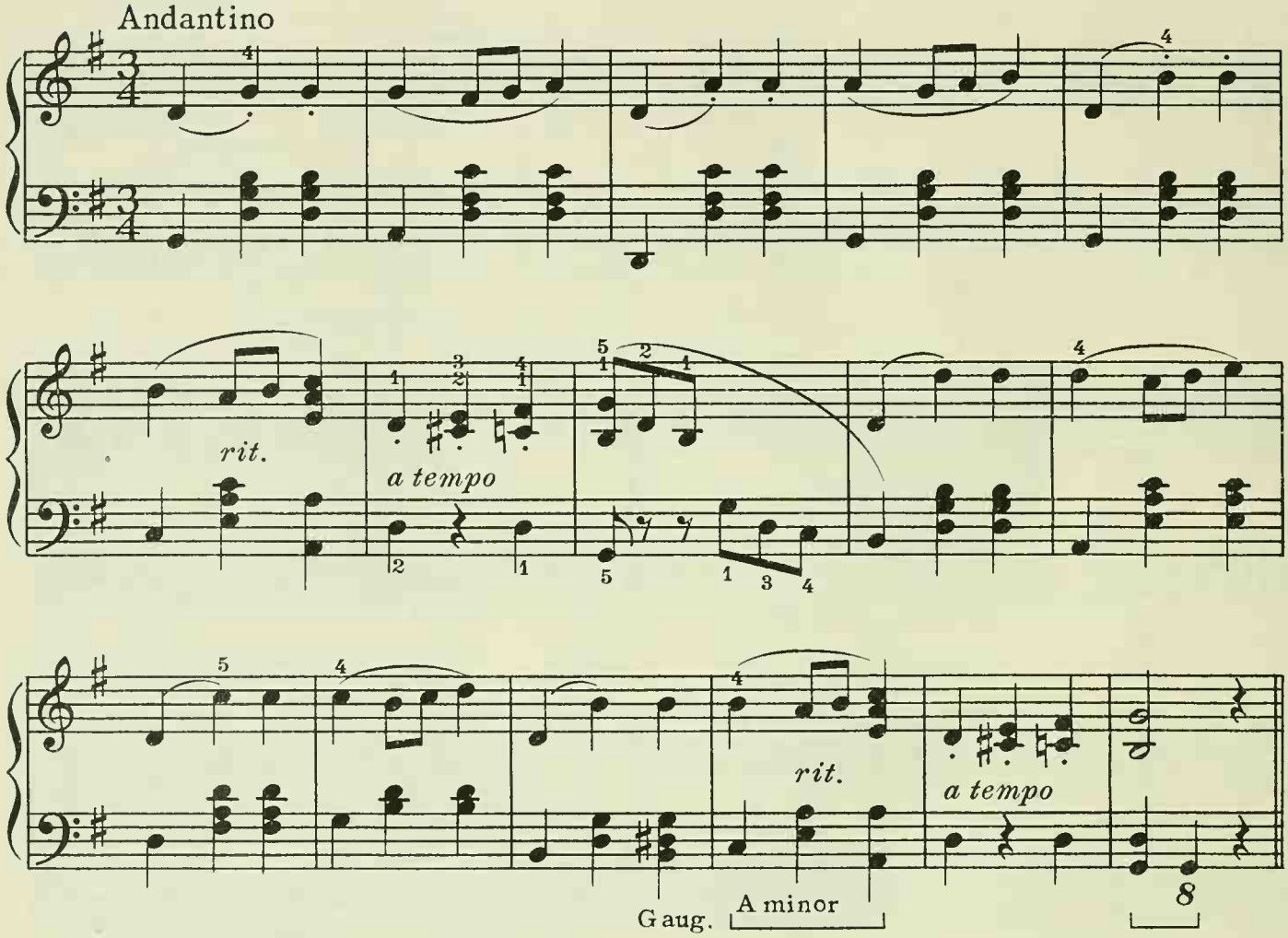


When the II chord immediately follows the I, be careful to have the upper voices move in contrary motion to the bass.



When Love is Kind

Andantino

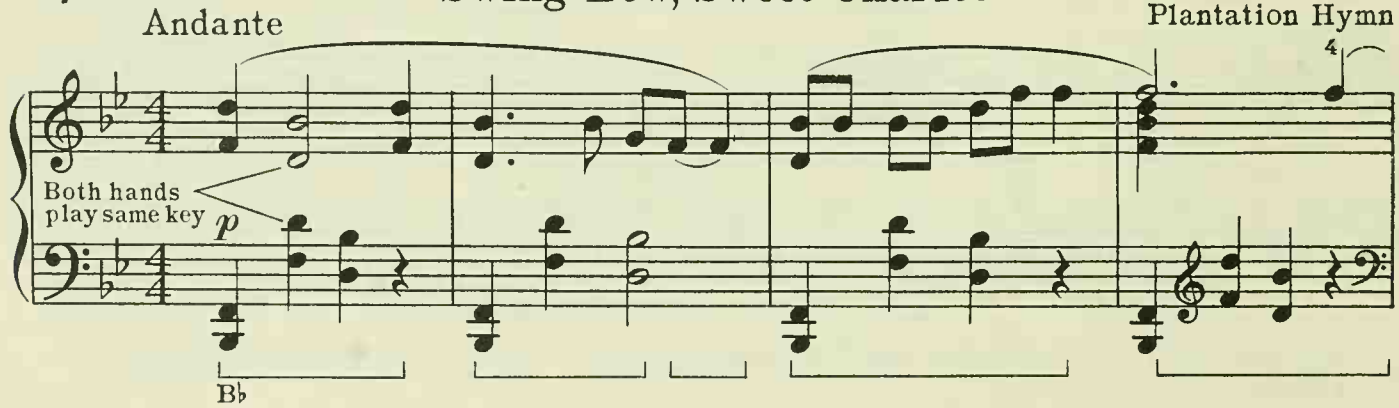


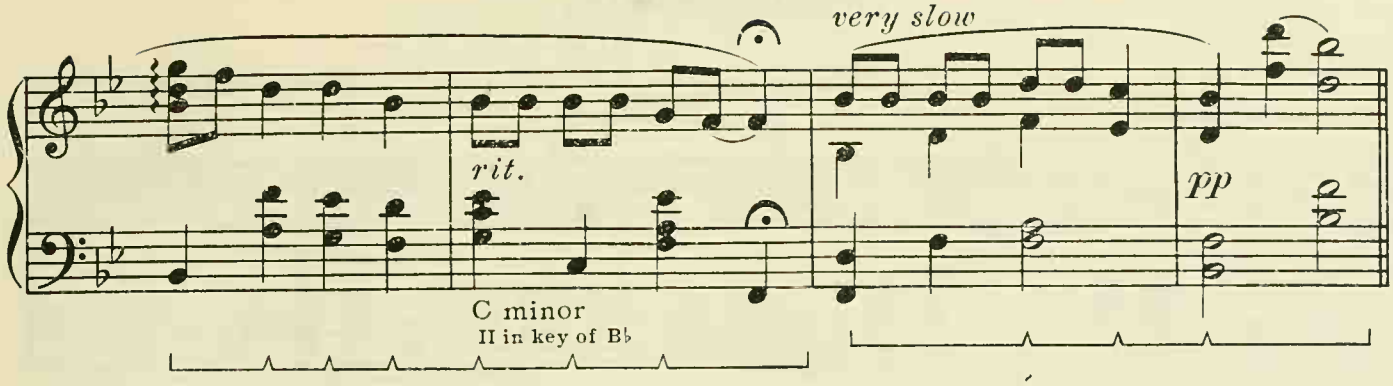
Key of B♭

Swing Low, Sweet Chariot

Andante

Plantation Hymn



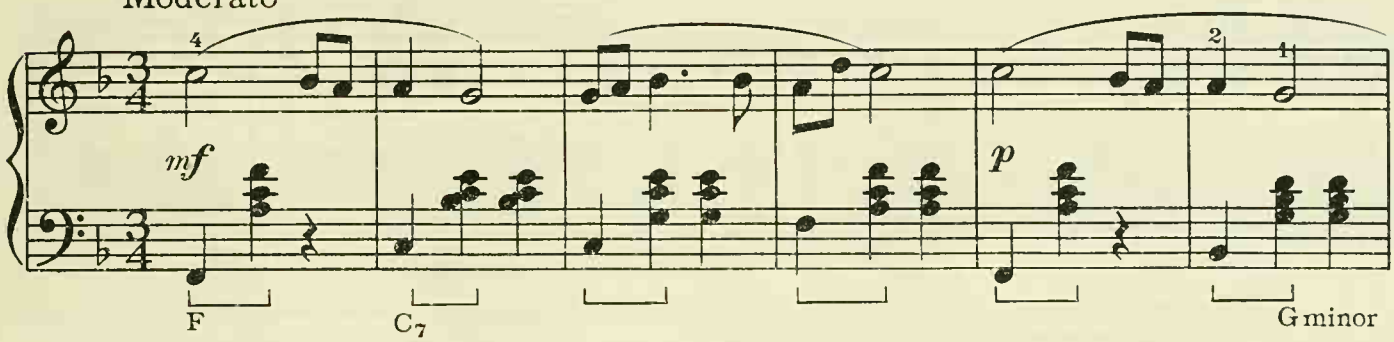


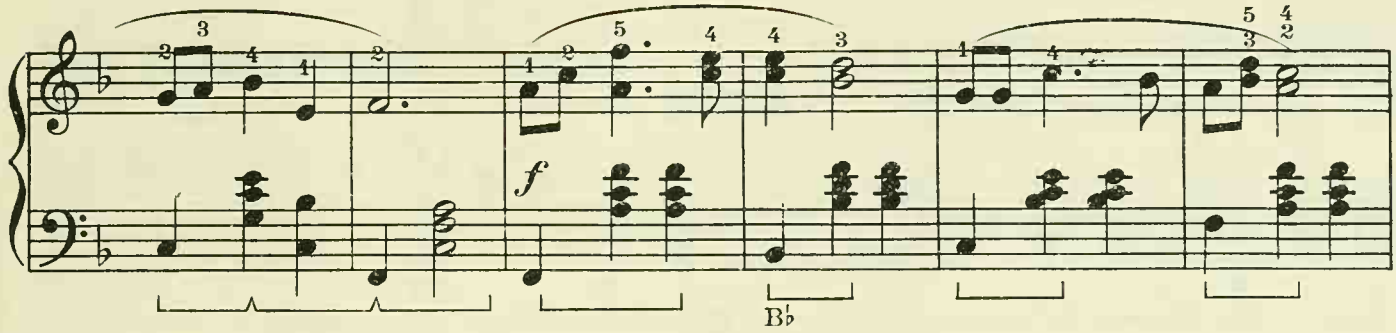
Key of F

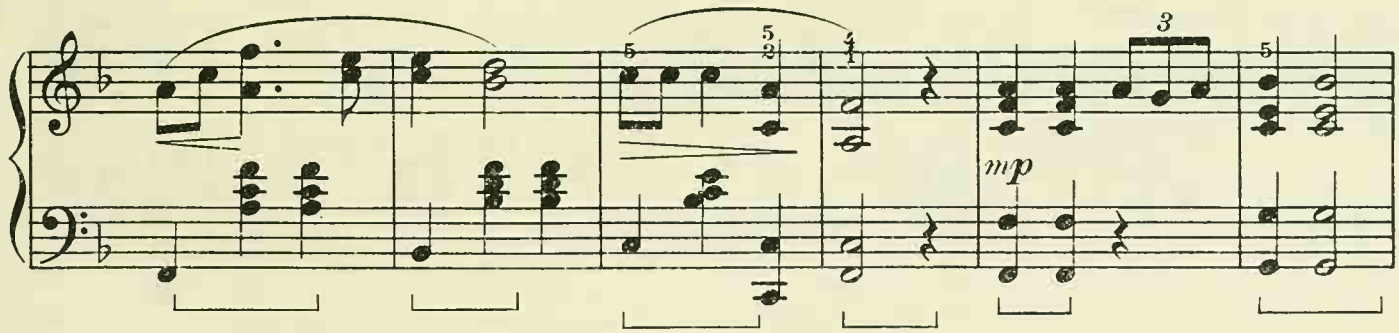
Juanita

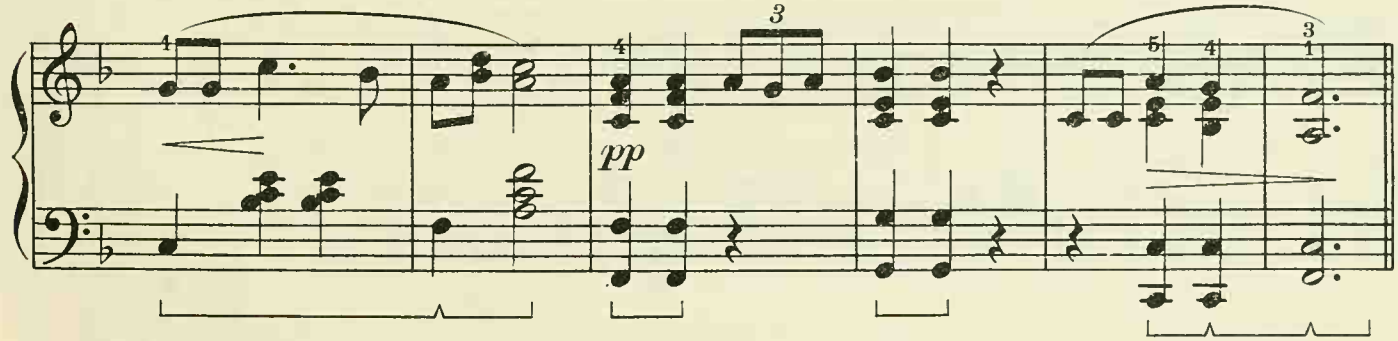
Moderato

Spanish Melody







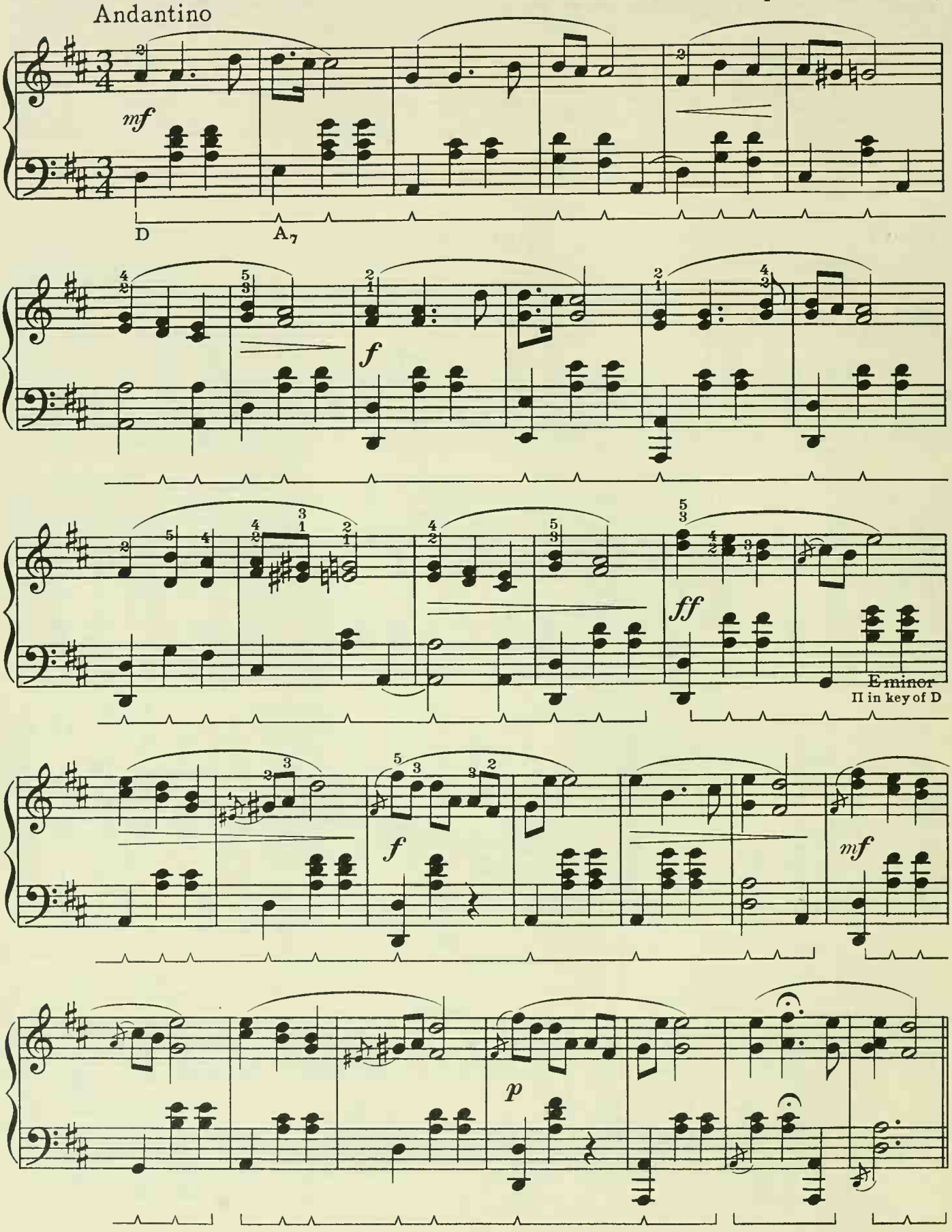


Santa Lucia

Key of D

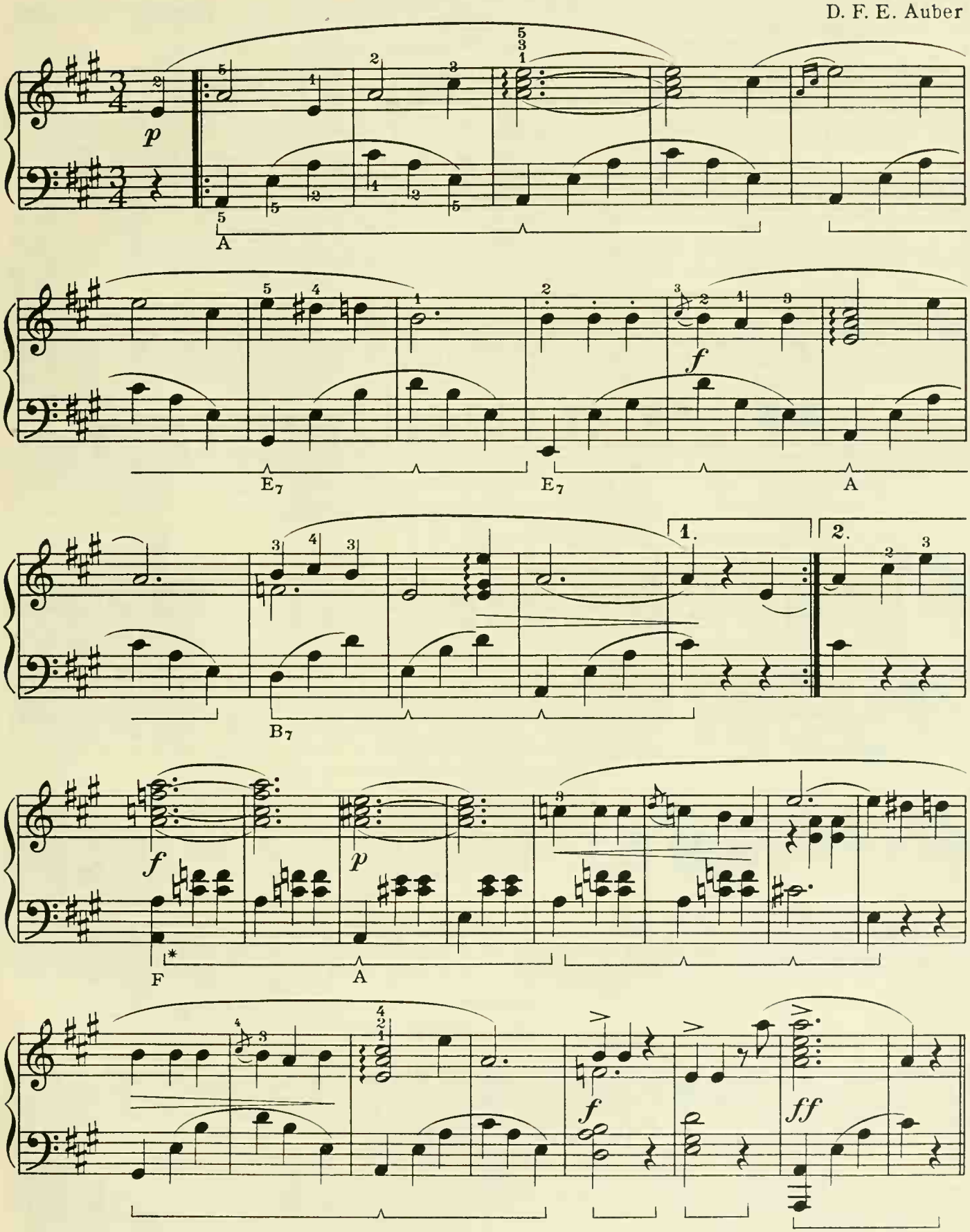
Neapolitan Boat Song

Andantino



On Yonder Rock Reclining
from "Fra Diavolo"

D. F. E. Auber



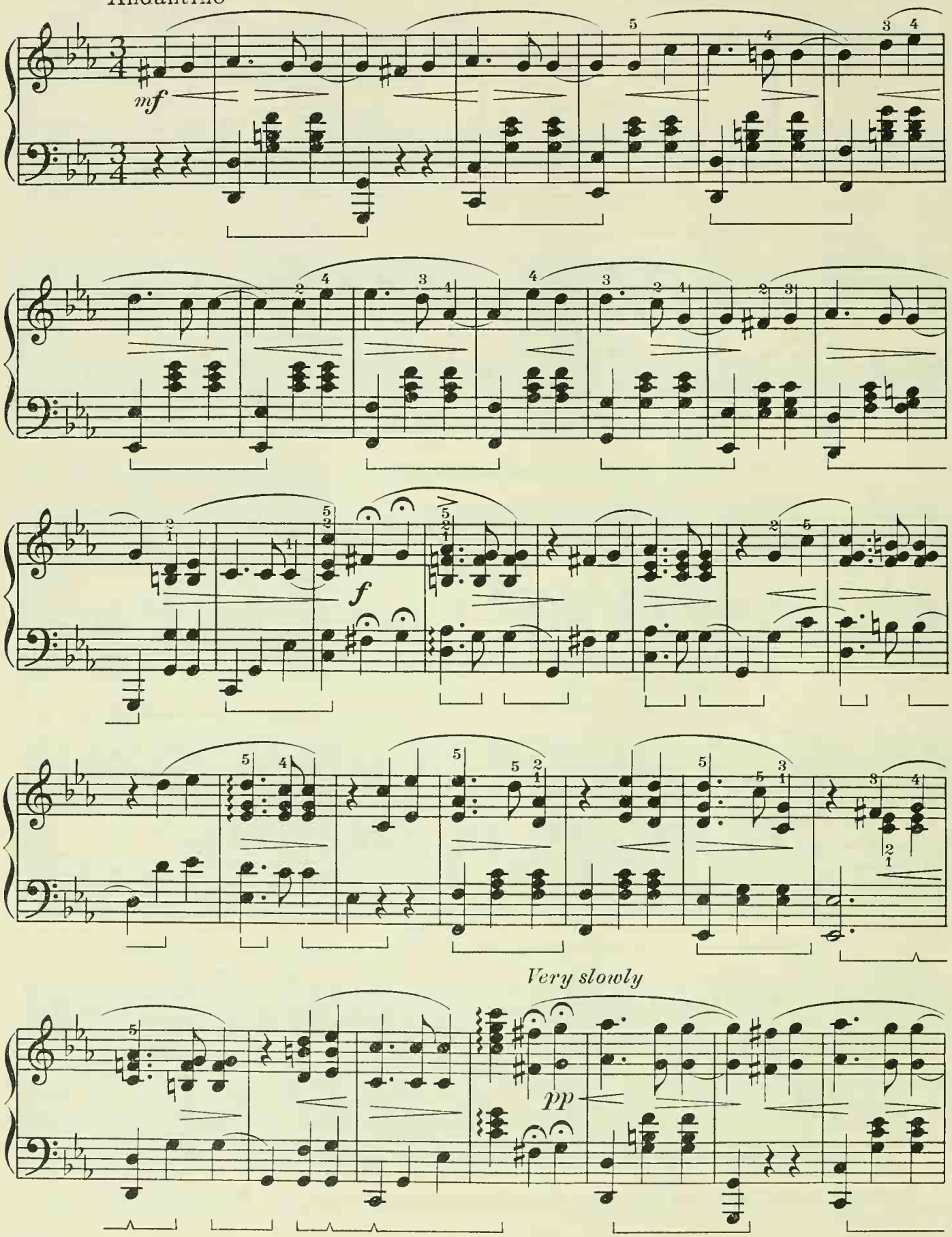
*Chords may be borrowed from other keys to give special effects. Notice the colorful use of F major returning to A major.

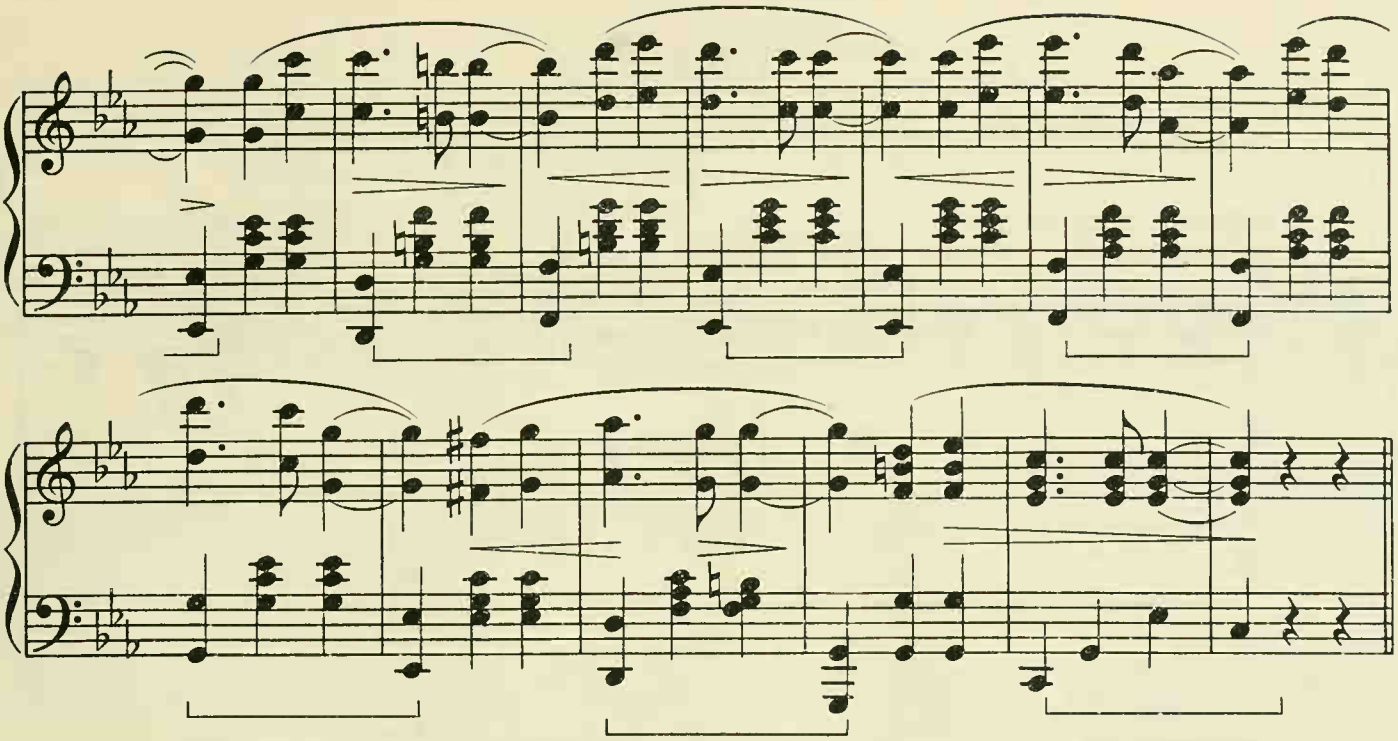
Dark Eyes

Key of C minor

Russian Folk Song

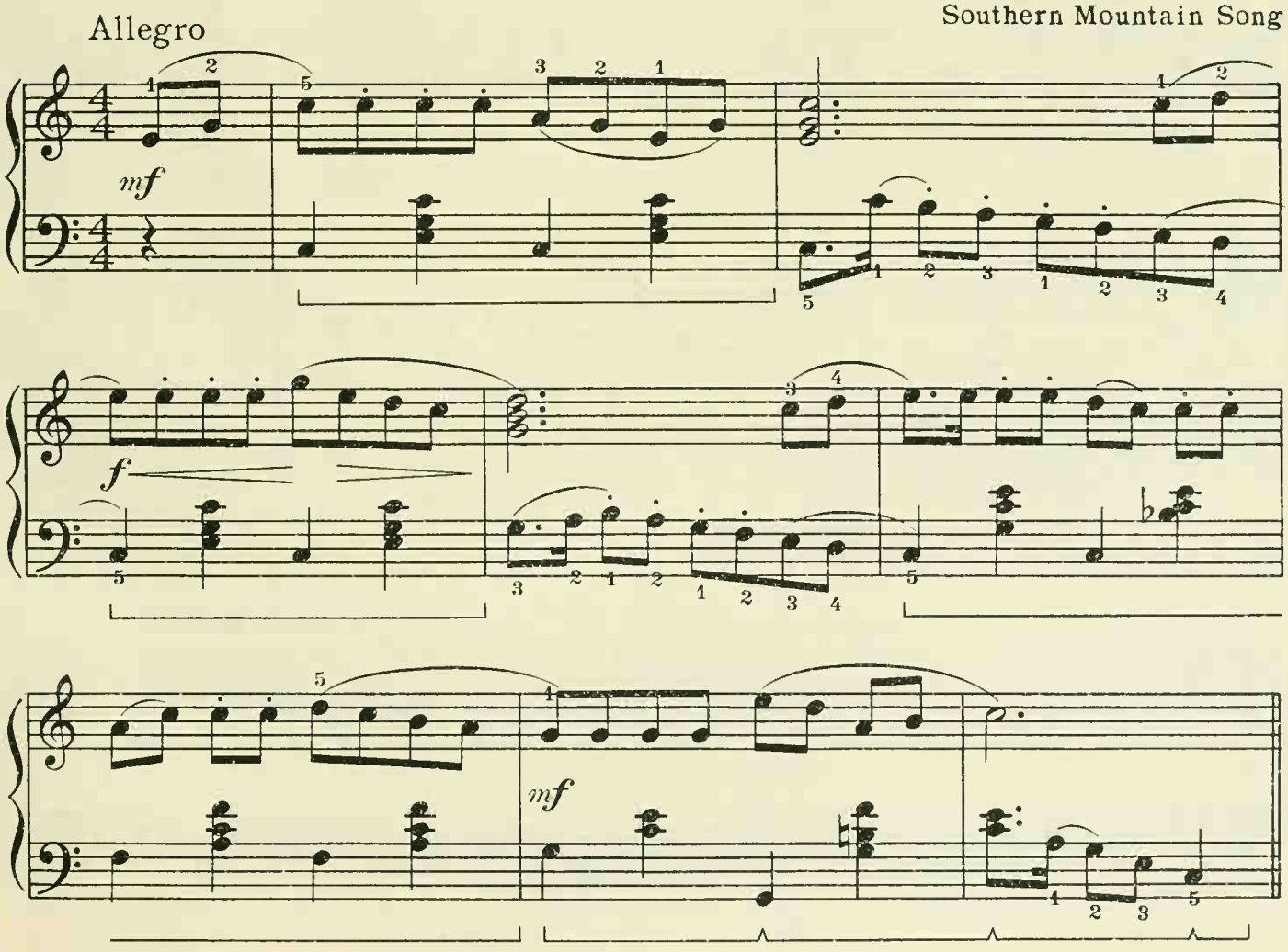
Andantino





Coming 'Round the Mountain

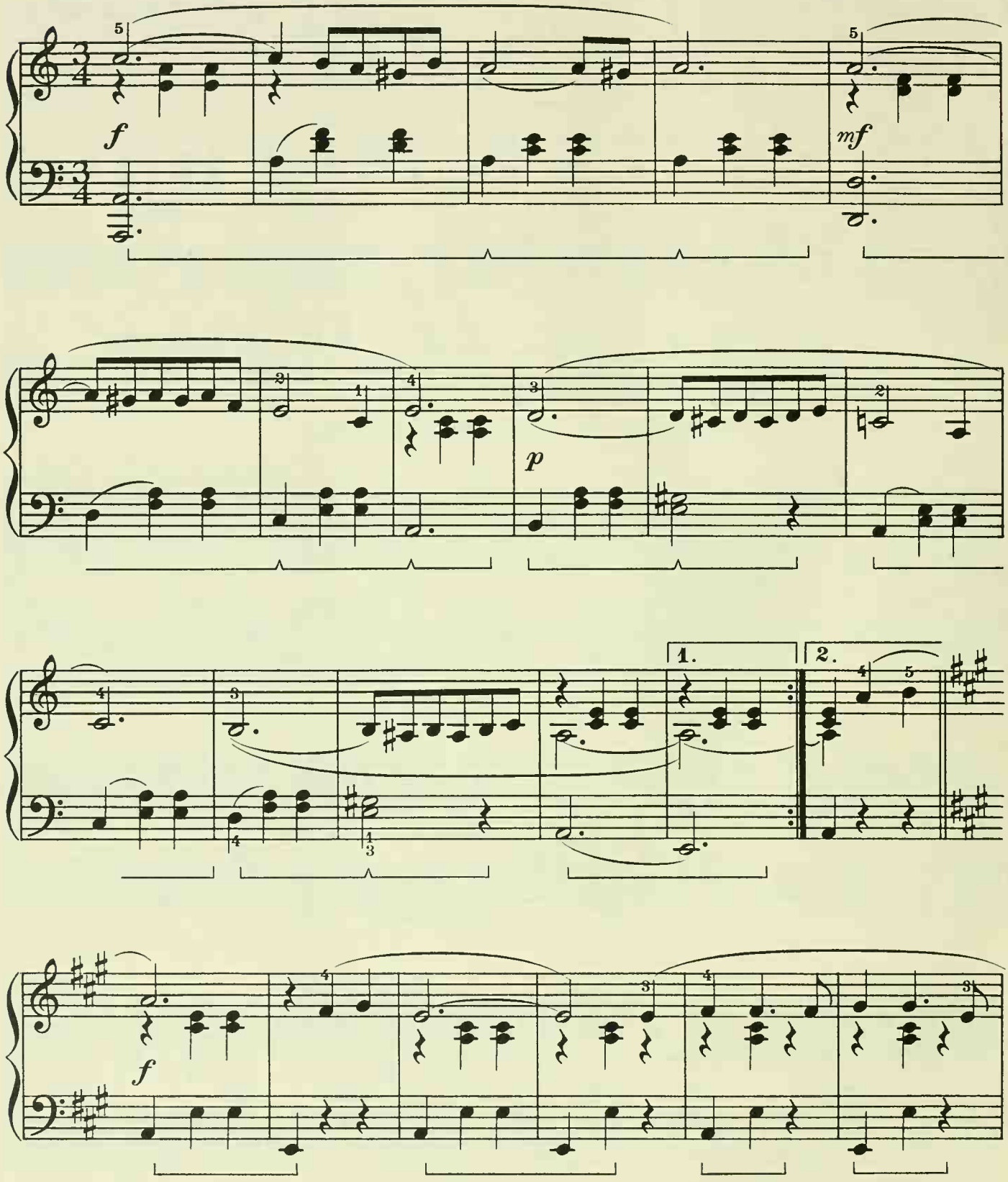
Southern Mountain Song

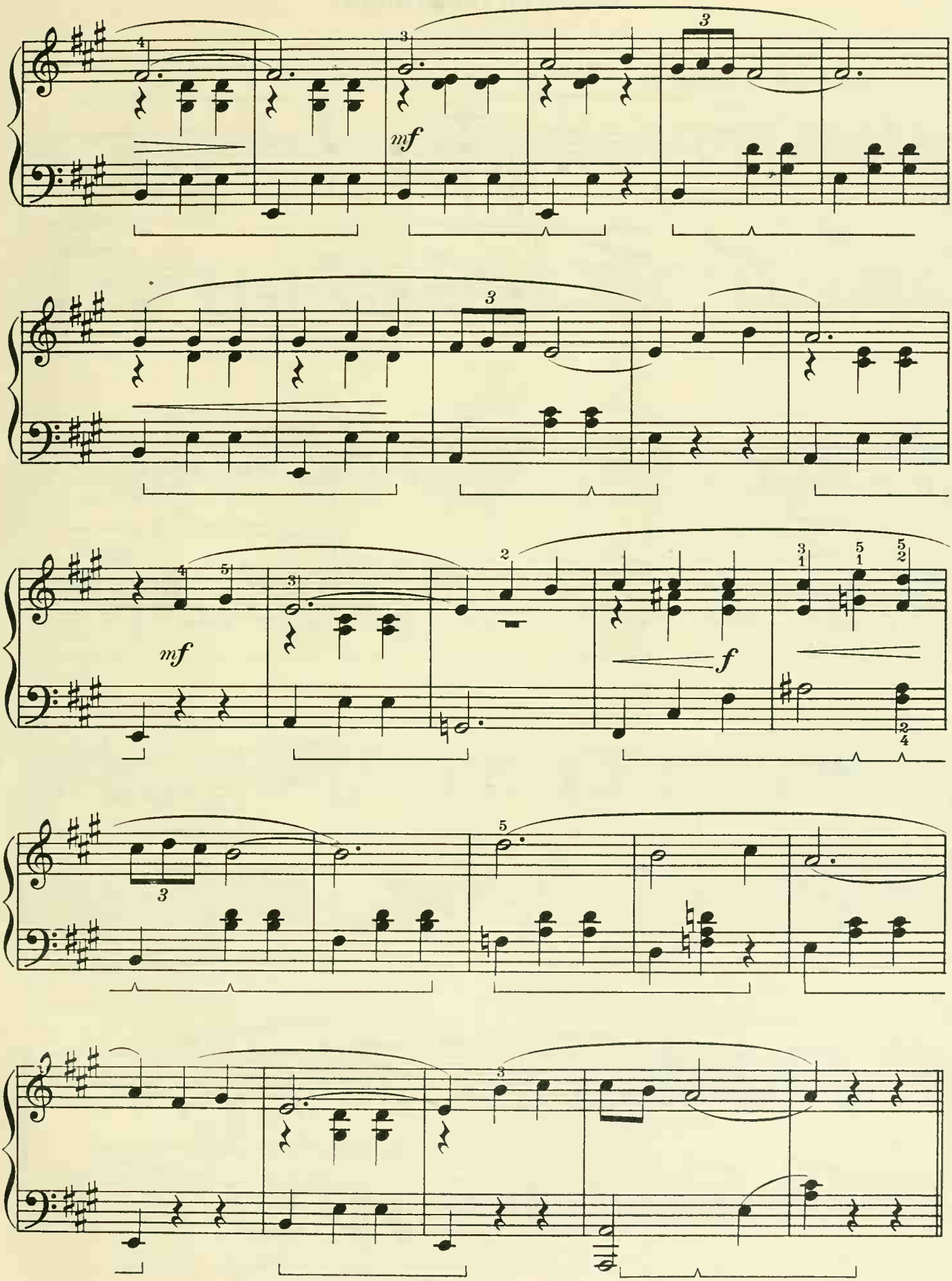


O Marie

Allegretto espressivo

Italian Street Song

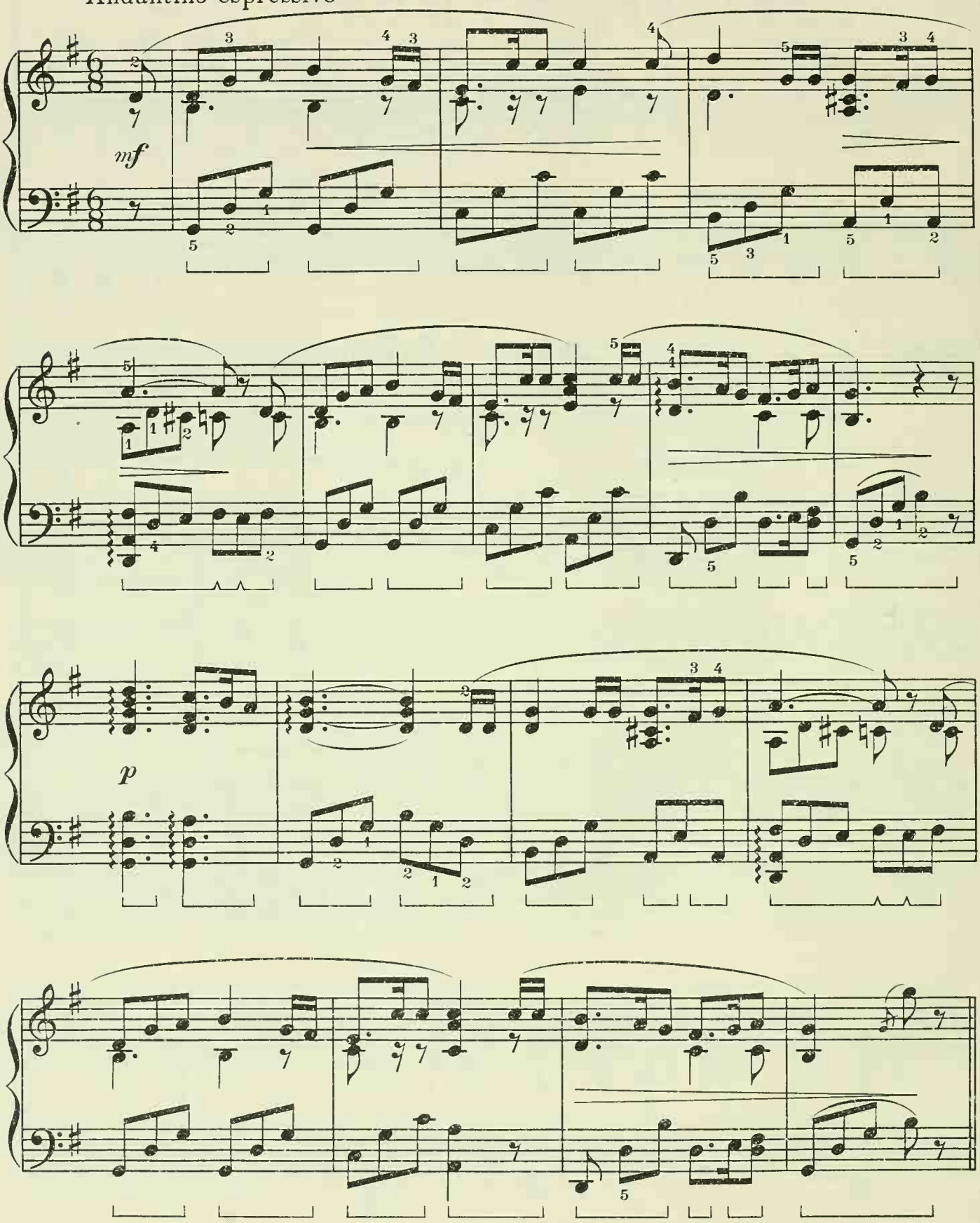



mf
mf
f

Home on the Range

American Cowboy Song

Andantino espressivo



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